

# MUZIK

**Ever taken  
drugs?**  
You could soon  
face the sack!

**Keith  
Prodigy**  
Versus **Goldie**  
The war is over!

**Win exclusive  
mix tapes**  
by Deep Dish,  
Gilles Peterson and  
Jon Pleased Wimmin

Roni **Size**  
&  
**Trust**  
Concrete Jungle

S Edited by JUDGE JULES

Sound Dimension tape is sold separately.  
Please ask your newsagent if the tape is not here.  
The free tape not available overseas... Sorry!

Asch. 69.00/L 6.30p/S 5.25



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12 >





## boxing day

- 26 Thursday December, A Boxing Day Special  
 Main Room  
 Roger Sanchez, Graeme Park  
 Annex  
 Special Guest DJ's (TBA)  
 Courtyard  
 X-Press 2, Ballistic Brothers  
 Residents  
 Paul Bleasdale, Les Ryder, James Barton, Andy Carroll,  
 Matthew Roberts, Phil Cooper
- Info 10pm-6am, Nation, Wolstenholme Square, Liverpool

## new years eve

- 31 Tuesday December  
 Essential Mix Live 1997  
 Pete Tong, Carl Cox, Roger Sanchez, Justin Robertson  
 Residents  
 Paul Bleasdale, Les Ryder, James Barton, Andy Carroll,  
 Matthew Roberts, Phil Cooper
- Info Live on Radio 1 for 5-Hours between 12.30am - 6.00am  
 9pm-6am, Nation, Wolstenholme Square, Liverpool

## information

**Cream Coaches**  
 Available one month in advance  
 Discounts are available for the organiser  
 Bookings of 15 or more are welcome  
 For further details call 0151 709 1693

**Cream Clothing**  
 For mail order, wholesale or catalogue call 0151 708 9979

Further information regarding Cream related events  
 Call 0891 518200 (Calls cost 38p min rate/48p at all other times)  
 Ticket bookings 0151 708 9979.

## cream

- Saturdays, December  
 07 Sasha, John Digweed  
 Red Parrot Present:  
 Roy George, Quivver, Parks + Wilson, Dave Ralph,  
 John Cecchini, Andy Penny
- 14 Allister Whitehead, Dave Seaman, Justin Robertson,  
 Andrew Weatherall
- 21 Jon Pleased Wimmin, Darren Emerson, Judge Jules
- 28 A Resident Night With:  
 Allister Whitehead, Paul Bleasdale, James Barton,  
 Andy Carroll, £5.00 (Members Free Entry)

### Residents

Paul Bleasdale, James Barton, Andy Carroll, Les Ryder  
 Fortnightly Resident Regular Appearances  
 Allister Whitehead, Matthew Roberts, Phil Cooper

### Opening Times and Prices

9pm-3am, £7 members plus NUS, £10 non members  
 Nation, Wolstenholme Square, Liverpool



## cream glasgow

- 28 Saturday December  
 The Tunnel  
 Roger Sanchez, Tall Paul, Colin Tevendale, Steven McCreery
- Info Opening Time and Price  
 10pm-5am, £12 plus booking fee  
 The Tunnel, 84 Mitchell Street, Glasgow
- Ticket information  
 0151 708 9979 / 0141 331 7607
- Coach information  
 0141 331 7607

### Boxing Day and New Years Eve Outlets

Credit Card Hotline North: 0151 708 9979  
 Credit Card Hotline South: 0171 346 4444  
 [24 Hour Hotline]  
 Liverpool - Cream Shop: 0151 708 9979  
 Liverpool - 2 Beat Records: 0151 709 3355  
 Liverpool - Early: 0151 707 2265  
 Liverpool - Beads Record: 0151 656 6978

Blackburn - Ministry of Vinyl: 01254 665 251  
 Blackpool - Melody House: 01253 346 783  
 Bolton - Soul Street: 01204 352 068  
 Bradford - Global Beat: 01747 779 885  
 Bristol - Jaxx: 0117 960 4332  
 Cardiff - Catapult 100% Vinyl: 01222 228 990  
 Cardiff - Pink Panther: 01222 227728  
 Chester - Global Grooves: 01244 523 781  
 Derby - Scenario: 01332 202 201

Edinburgh - 23rd Precinct: 0131 226 2104  
 Exeter - Urban Cuts: 01392 436 083  
 Glasgow - 23rd Precinct: 0141 333 4806  
 Huddersfield - Future: 01484 427 564  
 Hull - Subversive: 01482 217 623  
 Leeds - Cavendish Travel: 0153 455 570  
 Leeds - Jaxx Records: 01132 485 310  
 Leicester - Phon: 01162 628 535  
 London - Tower Records: 0171 413 1441

Manchester - Groove: 0161 628 8771  
 Manchester - Eastern Bloc: 0161 236 4300  
 Newcastle - Trax: 0191 222 1925  
 Nottingham - Arcade: 01159 474 982  
 Preston - Action Records: 01772 259 800  
 Plymouth - Urban Cuts: 01752 256 390  
 Rhy - Total Planet: 01453 344 576  
 Stafford - Funkywork: 0186 526 213  
 Stoke - Global Grooves: 01782 201 698

Warrington - Hot Wax: 01925 660 826  
 Wigan - V2 Musicware: 01942 826 962  
 Wolverhampton - Ruby Red: 01902 771186  
 Wrexham - Phase One: 01975 264 593

Ticket Outlets  
 Credit Card Hotline: 0151 708 9979  
 Glasgow - Tunnel: 0141 331 7607

Glasgow - 23rd Precinct: 0141 331 4806  
 Ayr - Clash Records: 01296 600 007  
 Dundee - Groove: 01224 23330  
 Edinburgh - 23rd Precinct: 0131 226 2104  
 Falkirk - Groove: 01224 825 275  
 Hamilton - Impulse: 01896 265 181  
 Keweenaw - Groove: 01692 263 247  
 Motherwell - Impulse: 01698 267 437  
 Stirling - Groove: 01786 452 418



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Peeling back the surface to get in deep with the controversial rapper









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# in the mix

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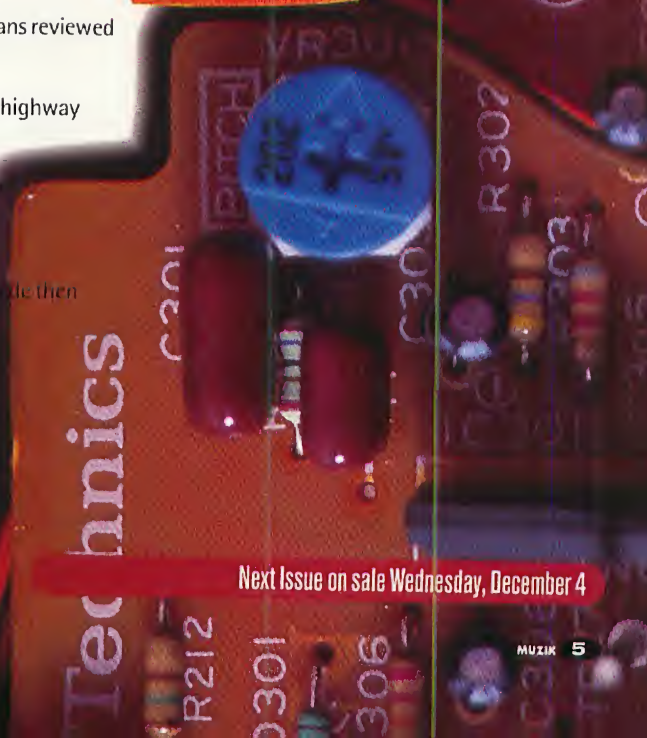
Getting silly with more willies

### 200 MOUTH OFF

You're one dissenting voice in a million, Sebast

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It's for their own good, you know



Next Issue on sale Wednesday, December 4





# renaissance<sup>®</sup>

## Saturday 9th November

Renaissance at  
The Tunnel

V. Special Guest  
**Paul Van Dyk**  
(3 hour set)  
Joe T Vannelli

The Tunnel  
Mitchell Street  
Glasgow  
10pm-5am  
£10.00  
MONTHLY

## Saturday 16th November

Renaissance at  
The Cross

Dave Seaman  
Fathers Of Sound  
Nigel Dawson

The Cross  
Kings X Goods Yard  
York Way  
London  
10pm-6am  
£15.00  
MONTHLY

## Saturday 23rd November

Renaissance at  
Lakota

Fathers Of Sound  
Ian Ossia  
Nigel Dawson  
Anthony Pappa  
Live PA:  
Bedrock feat. KYO

Lakota  
Upper York Street  
Bristol  
10pm-6am  
£10.00/£12.00

## Thursday 28th November

Renaissance and Colours  
at The Hacienda

Jeremy Healy  
Ian Ossia  
Chris & James

The Hacienda  
Whitworth Street West  
Manchester  
11pm-4am  
Tickets £8.00  
Outlets below

## Renaissance South African Tour

**Friday 29th November**  
Pharcyde presents Renaissance in Johannesburg  
**Saturday 30th November**  
Pharcyde presents Renaissance in Cape Town

DJ's for both nights will be: Paul Oakenfold, Dave Seaman,  
Tony Smith, Gavin Fitchie and Warren Lissack.

## Friday 29th November

Renaissance at  
Time & Space

Ian Ossia  
Daniele Davoli  
Marc Auerbach  
Dave Ralph

Time & Space  
The Midway  
Newcastle  
Staffs  
9pm-2am  
£7.00/£9.00

## Saturday 30th November

Renaissance at  
Main Entrance

Ian Ossia  
Daniele Davoli  
Richard Banningham

Main Entrance  
Palatine Buildings  
Blackpool  
9pm-2am  
£7.00/£9.00

## Saturday 7th December

Renaissance at  
Wildlife

Fathers Of Sound  
Ian Ossia  
Nigel Dawson

Wildlife  
Leisureworld  
Bridlington  
10pm-3am  
£10.00

## Monday 9th December

Harmony present  
Renaissance at Paradox

Dave Seaman  
Jon Pleased Wimmin

Harmony  
78 West Street  
Brighton  
9pm-2am  
Tickets £10.00  
Outlets below

For information contact Renaissance Offices: 01782 717872  
Web Site: <http://www.cyberonik.com/renaissance/>

Harmony Ticket Outlets  
Brighton: Rounder 01273 325440  
Dance 2 01273 329459  
Sant 01273 603922  
Classic Clothing 01273 695651  
Ashford: Goolz & Babes 01233 613337

Canterbury: Richards 01277 452268  
Eastbourne: Marilyn 01323 411832  
Maidstone: Plastic Surgery 01622 661757  
Worthing: Open House 01903 212193  
Hastings: Frontier Music 01424 424186

Bournemouth:  
M2 Clothing 01202 315555  
London: Black Market 0171 437 0478  
Plastic Fantastic 0171 240 8055  
Credit Card Hotline:  
Dome Box Office 01273 709709

Hacienda Ticket Outlets  
Dry 201: 0161 236 5290  
Eastern Bloc: 0161 236 4300  
Piccadilly Box Office: 0161 632 1111  
Taylors: 0161 224 8317



# renaissance®

New Years Eve 1996

## Tuesday 31st December

Dave Seaman  
Fathers Of Sound  
Ian Ossia  
Marc Auerbach  
Anthony Pappa  
Nigel Dawson

## Special Guests (TBC)

Alex Reece  
Wax Doctor

Colwick Hall, Colwick Park, Nottingham  
9pm-very late (fully licensed bar)  
£35.00 (ticket only)



## Ticket Outlets

Birmingham HMV 38 High Street  
Birmingham Tiro Depot 0121 6436045  
Cardiff Whoosh 01222 228272  
Derby Scenario 01332 292281  
Grimby Industria 01472 343205  
Gateshead HMV Metro Centre  
Leeds Junbo 01132 455570  
Leicester Pilot 01162 625535  
Liverpool Ted Baker 0151 236 7472

## Information

Renaissance Offices: 01782 717872/3  
Coach Party organisers and  
Coach information 01782 711856

London Plastic Fantastic 0171 240 6055  
Manchester Geese 0161 639 9771  
Nottingham Scotts 01159 504740  
Stoke Global Grooves 01782 201695  
Sheffield Brother 2 Brother 01142 754295  
Sheffield HMV 121-123 Pinstone Street  
Stockport HMV 51-53 Merseyway  
Southend Vinyl Rhythm Records 01702 436893

## Credit Card Hotlines

Leeds 0113 244 2999, Liverpool 0151 471 6050  
London 0171 344 4444, Manchester 0161 930 8888  
Newcastle 0191 401 8588, Sheffield 0114 291 9044



**Your Free Tape**

# FREE DIMENSIONAL

**"ALL YOU NEED IS LOVE"**

sang The Beatles in those far off days of the Sixties. Fast forward to the end of the millennium, and Lennon Et McCartney would have been struggling with love's Nineties equivalent. After all, *"All you need is a superstar DJ triple-CD house collection"* might have been beyond even them.

ANYWAY, MUZIK CAN'T OFFER YOU UNCONDITIONAL LOVE, BUT MAYBE WE CAN TEMPT you into trying our one-night stand equivalent. Seven totally sublime samples of stormin' house heaven have been massaged from *"An Introspective Of House"*, Sound Dimension's forthcoming triple-CD extravaganza, for your very own aural delight.

Succumb to temptation and search out that erogenous zone on your cassette player. It's in between the retro (rewind) and intro (fast forward) buttons. And don't, whatever you do, feel guilty afterwards. Life's too short!

SOUND DIMENSION'S HEAD HONCHO, GIDEON Dawson, began his dance music career back in 1989, setting up Perception, one of the very first purveyors of licenced raves. He went on to form Obsession and then Fantasia, before launching his first (of four) retrospective house compilations in 1994. The series has now sold over 250,000 copies.

But with the latest collection, Sound Dimension have developed a new concept. "Bringing tomorrow's house music to the same audience - today" is their new mission statement, though that's only part of it. Instead of abandoning retro wholesale, the collection mixes 10 classics (including G! Louie's "French Kiss" and Lisa Lisa's "Let The Beat Hit Them") with 30 brand new tracks. Three of the oldies are also guaranteed as exclusive, meaning they've never been on a compilation before now.

The final aspect of the concept is a factor which is all too often overlooked in compilations. Passion for the music. The key, of course, is in the DJs.

"The DJs Sound Dimension use are people who can genuinely perform in a club," explains Judge Jules, who has mixed one of the CDs (John Kelly and Seb Fontaine apply their talents to the other two). "What you hear on this album is what you would hear from us in a club."

"Nothing surprising there," you might be thinking, but Jules hasn't finished.

Jules, John Kelly and Seb Fontaine were right there at the studio when this album was recorded, bringing you tomorrow's house music, today. Only they recorded it yesterday.

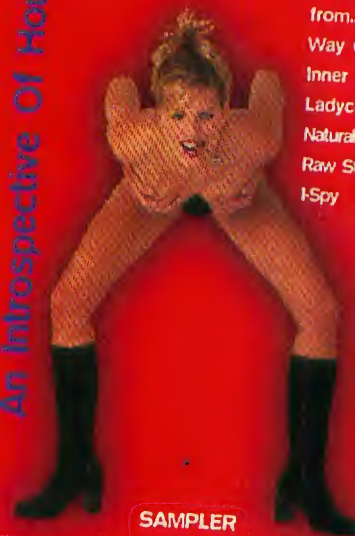


Mixed by **JUDGE JULES**

**1st Dimension**

featuring tracks  
from...  
Way Out West  
Inner City  
Ladycop  
Natural Born Grooves  
Raw Stylus  
ISpy

**An Introspective Of House**



**SAMPLER**

given away free with the **MUZIK**  
December 1996 issue of **MAGAZINE**

"A lot of the top 10 DJs don't even mix their own albums. I would say that at least three to five of them don't do their own mixing, which turns the usual mix CD into a complete joke."

Normally mild-mannered Jules is practically frothing at the mouth as he reveals one or two of the music industry's darker secrets.

"It really pisses me off that certain DJs, who can't mix for fucking toffee, are putting together seamless CDs. It's perfectly possible to send the records down to an engineer who plugs them all in to a digital editing system. The DJ doesn't even need to turn up."

Jules, John Kelly and Seb Fontaine were right there at the studio when this album was recorded, bringing you tomorrow's house music, today. Only they recorded it yesterday.



## THE LOWDOWN

Judge Jules provides a track-by-track guide to your free tape

Judge Jules is currently head of A&R for Polygram dance imprints, Manifesto and Silicon Valley. He also presents radio shows for Kiss, records as an artist and remains hugely in demand as a remixer. Oh yes, he's also one of Britain's most popular DJs.

In common with most top DJs, he leads a life of pampered leisure, hindered only by the very real danger posed by stray champagne corks when you forget to wear your sunglasses. After much coaxing, we finally managed to tear him away from the Jacuzzi to bring you a track-by-track guide to our latest fab freebie

### MOONMAN

"Don't Be Afraid" (Sci-Fi)

"Don't Be Afraid" is a Belgium track created in a Rollo-esque vibe. A lot of people try to make uplifting house records and most of them end up sounding cheesy and clichéd. Only those people with a true understanding of the correct combination of keyboard sounds and chords can manage to do it convincingly. Rollo is probably one of the most consistent people in this game, and Moonman sound very much like they've cracked it too. I've been told this track is a big one for Sasha and Digweed."

### WAY OUT WEST

"The Gift" (deConstruction)

"I first heard this on the last Cream compilation... but maybe I shouldn't harp on about that as it's a competing product... Anyway, Cream decided that rather than select obvious choices they'd go for new and undiscovered material, hence the inclusion of this. It's produced by Nick Warren, an all-round Mr Nice Guy from Bristol. He's also a DJ who has a very discernible style of playing."

### NATURAL BORN GROOVES

"Groove Bird" (Heat)

"One of the particular phenomena of the dance scene is the fact that so many tracks are one-offs. This is Natural Born Grooves' third single and it's the third good track they've written. They're from Holland, which also happens to be one of my favourite places to play. I love the hybrid hardness combined with disco-funk sensibilities Dutch dance music has, and Natural Born are a perfect example of this. Holland is like Strictly Rhythm Records. You don't know who they'll come from, but you know there will definitely be a certain number of hits every year."

### RAW STYLUS

"Believe In Me (Vision Lorimer Acid Trip Mix)" (Wired)

"Raw Stylus are a kind of post-acid jazz, slightly more uptempo band, though this mix is a tripped-out acid mix. This version incorporates some of the original vocals but is most notable as a remix rather than being typical of the band themselves. I can't imagine the band being too enamoured with it, but it works well in a club."

### EYE SPY

"The Looking Glass" (Oven Ready)

"The original of this record is by The Incredible Bongo Band, a mid-Seventies percussion outfit from the States. This version uses an Apache break which would score highly in any chart of 'most-used breakbeats' and has also been used on 'La Luna' by Ethics and the Rabbit In The Moon mix of Goldie's 'Inner City Life'. The special thing about Apache is it sounds good every time, you never tire of it."

### INNER CITY

"Do Me Right" (Six By Six)

"Virgin Records signed a project in 1988 called 'This Is Techno', which was meant to be the definitive techno album. 'Big Fun' was the only vocal cut on it. I went to the album launch party where Kevin Saunderson DJed. Inner City are brilliant and their vocalist, Paris Grey, has one of those voices you can instantly identify. We've used the dub version here."

### LADY COP

"To Be Real" (frr)

"This was originally released on an imprint called 'Lady Cop', I'm not sure if it's an English or German label. It's a cover version of the Cheryl Lynn classic, but it's done in a really deep,

dark fashion,

which totally contemporary. I can't really say I'm a huge fan of the regurgitation of disco, unless it's given a completely new angle, like this track."

*'An Introspective Of House Volume 1' is released by Sound Dimension on November 18*





Garfield County, Utah.



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Chief Medical  
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6mg Tar 0.5mg Nicotine



## KEITH PRODIGY APOLOGISES TO GOLDIE - EXCLUSIVE

**K**EITH Flint from the Prodigy has officially apologised to Goldie following comments made about the don of drum & bass earlier this year. In a letter to Goldie, mediated by Muzik, Keith retracted the comments reported in the "NME" (March 23) where he said: "TV corrupts people. A lot of acts get that little break and they change from T-shirt and shorts to designer stuff, swanning around like arseholes. I mean, to me, Goldie and Björk are like that. Goldie's coming on as the bad boy of the

jungle scene - from the underground and all that - and then the next thing you know he's going on to give an award to his girlfriend at the Brit Awards. Now to me that was as sickening as Michael Jackson and Lisa Marie Presley. I'm not dissing him, right, but if I watch that, it's Bon Jovi. It's Hollywood. You give 'em a few front covers and they want to play the pop star game."

Goldie retaliated to the statement (which led to a public rift between the two stadium-filling stars) by sporting a T-shirt at this year's Brighton Festival featuring Keith's face and the words "Cunt Face". Muzik consequently approached Keith and Goldie to see if they would resolve their differences through the magazine. Goldie asked Keith to make the initial move. In a letter faxed to Muzik via the XL press office, Keith stated: "I've avoided talking about the Goldie thing up to now because I didn't want to involve the rest of the band, but really and truly, all I want now is an opportunity to apologise to Goldie and Björk for that article, which did diss them. Although when

someone takes your words and writes

them in their own words, in the way that they would like to think you wanted to say it, you're always likely to get misconstrued. That, unfortunately, is the music press business, and I was still naive about it at the time I did the interview.

"It was a very sad moment for me, and probably the only moment in the six years I've been doing this that I haven't enjoyed myself, when I read that article and saw Goldie and Björk getting dissed. But I'll get the opportunity to speak to them both and hopefully we can chill it out, and they'll definitely realise that I'm not out to diss them."

Goldie is satisfied with the apology, and members from both camps have since spoken.

★ Goldie has recently returned from New York, where he has been laying down tracks with KRS-One for his forthcoming album.

### PRODIGY SLAM CJ BOLLAND

**THE PRODIGY** have hit out at CJ Bolland over the similarity between their "Poison" single and Bolland's recent Top 40 hit, "Sugar Is Sweeter". Introducing "Poison" at their recent live shows, The Prodigy's MC Maxim dedicated the song to Bolland, adding, "You can't bite my style" repeatedly. Loud boos greeted the dedication.

Bolland has hit back, denying any accusations of plagiarism.

"The melody is different, the vocals are different, the only thing which is similar is the break, and even that's unintentional," he said. He added that although The Prodigy's publishers had initially requested 25 per cent of royalties on "Sugar Is Sweeter", they appear to have dropped their claim.

A spokesperson for The Prodigy's said, "The last I heard, Liam wasn't going to do anything because the similarities are difficult to prove."

★ See CJ Bolland live review in *Floor Fillers*, page 98



Telephone: 0181 870 1111/Fax: 0181 871 1766

To: Ben Turner / Muzik  
From: Chris Sharp / XL  
Date: 18 October 1998  
Re: The quote  
Pages: 1  
Dear Ben,

Here's Keith's quote. Hope it's OK for your purposes...

"I've avoided talking about the Goldie thing up to now because I didn't want to involve the rest of the band, but really and truly, all I want now is an opportunity to apologise to Goldie and Björk for that article, which did diss them. Although when someone takes your words and writes them in their own words, in the way that they would like to think you wanted to say it, you're always likely to get misconstrued. That, unfortunately, is the music press business, and I was still naive about it at the time I did the interview."

"It was a very sad moment for me, and probably the only moment in the six years I've been doing this that I haven't enjoyed myself, when I read that article and saw Goldie and Björk getting dissed. But I'll get the opportunity to speak to them both and hopefully we can chill it out, and they'll definitely realise that I'm not out to diss them."

Speak to you soon, I'm sure.

Yours,

Chris



**"I've avoided talking about the Goldie thing up to now"**  
Keith Flint



# EMPLOYERS TO INTRODUCE DRUG TESTS IN THE UK?

**A**NALYSING hair to determine personal drug history looks set to revolutionise the whole drug testing industry, as the subject returns to the political agenda. With prisoners already facing random testing and senior Labour politicians calling for mandatory checks on burglars, testing looks likely to become a much more common feature of life in the Nineties.

In the States, a multi-million dollar industry already exists which services 50-75 per cent of medium-to-large firms. The successful introduction of hair testing has had profound effects. Unlike urine testing (still the current number one choice), hair tests can provide detailed, indisputable results as well as information on patterns of drug misuse. A recently-published report in the prestigious medical journal, "Forensic Science International", states:

"The major advantage of hair testing compared to urine testing is its longer surveillance window. The large majority of infrequent users of illicit drugs are missed by random urine tests, even when such tests are conducted an average of once a year".

The term "surveillance window" refers to how long a test can be considered valid and the difference between hair and urine is dramatic. Whereas urine tests can only indicate drug use over the last two to three days, hair analysis offers a detailed diary of drug usage for 90 days. In fact, depending on the length of hair tested (90 days is the US standard based on 3cm cuttings), it would be simple to test an individual for a period of years!

The process works because as hair grows, it traps whatever chemicals are in the blood at any given moment. So when an Ecstasy-user is experiencing a tablet, their hair (which grows continuously, of course) will be recording that moment in each and every strand.

"Forensic Science International" also has more bad news for drug users.

"Illicit drug users cannot evade detection by treating their hair by bleaching, straightening, getting a permanent wave or other manipulations. Hair does not deteriorate or lose drugs trapped in it, even over many years."

John Wicks runs Tricho-Tech, a British company set up three years ago specifically to provide drug analysis for UK employers.

"There is an upward tide of drug testing and we seem to be following the US pattern," he confirms. "For employers, drug testing hair has particular advantages, especially with pre-employment testing. You can avoid the possibility of hiring

someone who has stayed clean for a few days but is a heavy drug user."

Becoming a committed Kojak fan won't save you either. In fact, it could well make your situation worse.

"If somebody cropped their hair, then yes, we wouldn't be able to examine much of that person's background", he admits. "However, body hair has exactly the same characteristics. The

most favoured secondary sample site is pubic hair."

Dr John Marsden from the National Addiction Centre advises a number of London businesses on implementing drug

testing procedures. He highlights one obvious stumbling block.

"About 10-15 per cent of the adult population use cannabis regularly," he claims. "You're also talking about behaviour which happens during someone's leisure time. If you decide to dismiss people for using that particular drug, you could find yourself with a large scale problem. Many companies feel they need to draw the line somewhere and they often draw that line at a zero tolerance level".

Drug testing in Britain is currently a minority practice which is limited at present to transport

organisations such as London Underground and British Airways, as well as one or two US-owned businesses. Whether Britain adopts drug testing wholesale would appear to be a question of when rather than if. Consequently, it seems that future employers will be developing more than a passing interest in your hair when you hand over your CV.

"Hair testing is a leading edge approach at the forefront of testing technology," concludes Dr Marsden. "It's a developmental procedure which still needs to be fully evaluated."

With a new survey revealing that about one in six managers received reports of their workers using illegal drugs in the last year (source: The Institute of Personnel And Development), demand for drug tests seem likely to soar in the coming years.



**"If you decide to dismiss people for using [cannabis] you could find yourself with a large scale problem"**

An electron micrograph of a knotted strand of human hair



**BACK TO BASICS** celebrate their fifth birthday on November 23 with DJs Derrick Carter, The Beloved live, Luke Solomon, Ricky Morrison and Juan Atkins. Call 0113-244-9474 for info...

**APOLOGY:** In last month's issue of Muzik we implied Mark Farrow is responsible for the Cream advertising designs. Mark Farrow would like it to be known that, while he is responsible for the Cream album designs and subsequent adverts for the albums, he is not involved with the monthly Cream advertising. He would also like to point out that the reference made to Renaissance was part of a general critique of club graphics and not the specific attack as implied by our article. Muzik would like to apologise for any inconvenience this may have caused... Top saint award goes to **TALL PAUL**, who has donated all earnings from his remix of Wildchild to the late star's widow, Donna Snell... **NATO** in Leeds was subject to a police raid during their Friday club, I-Spy. Ecstasy, amphetamines, cannabis and Temazepam were recovered in the raid, which took place in the early hours of September 21. Thirteen people were charged or cautioned for drugs and public order offences, while five were released on bail. Nato's Richard Nye said: "The good thing is, since the raid our numbers have gone up..." **MOOD II SWING** have produced an exclusive track for Ministry Of Sound's Internet site. The track is called "Let The Sun Shine"... Leeds-based dance radio station, **LSR 107.8FM**, will broadcast for a one-month period from Thursday, November 14. DJs include Ralph Lawson & Huggy and Nightmares On Wax... Hot remix alert comes in the shape of **FAZE ACTION**'s rework of **DIANA BROWN**'s "Love In Return" on Minimal... Also worth checking is **BEGLAM A GO GO**'s "Paranoid" on Friendly Fire Communications... London's **ENERGY 97.9FM** is back with the likes of Terry Francis, Dave Mothersole, Merv and Richard Grey on the decks. It runs from Monday to Thursday (6pm - 2am) and all weekend from Friday at 6pm until Sunday at 2am... **DAVE VALENTINE** is recording material with **TYREE COOPER**... Manifesto have licensed **TODD TERRY**'s classic "Bounce To The Beat"... Congrats to **SCOTT HARDKISS** who has just got married... **"CHILL OUT THREE"**, compiled by our own Ben Turner and mixed by Phil Mison, is out on Aves UK in late November... Peter & Tyrone from Canada's **83 WEST** are touring the UK from November 15 to 29. Anyone interested in booking them should call Nick at Explosive on 01142-347-200... **BASEMENT JAXX**'s next single is called "Urban Haze" and is released on their Atlantic Jaxx label in January. The Basement boys are also remixing Roger Sanchez "Release Yourself" for deConstruction... **PESHAV** has remixed DJ Shadow's "What Does Your Soul Look Like?" track and Groove Corporation's "Merciless"... According to a recent report in the "Haslemere Herald", the local police are launching a **FARM WATCH** scheme designed to monitor farm land for illegal raves...

## WEATHERALL TO RECORD FOR BOYS OWN SHOCK

**A**NDREW WEATHERALL is to record a single for Junior Boys Own more than four years after he left the original Boys Own set-up. Weatherall was one of the founding members of Boys Own when it began as a fanzine in the late Eighties. He went on to set up the record label with Terry Farley, Cymon Eccles and several others, producing acts like Bocca Juniors and One Dove. The last project he brought to the label was The Chemical Brothers' debut single, "Song To The Siren", back in 1992. Andrew left shortly afterwards, while Boys Own were still tied to London Records. Following the end of the London deal, Boys Own added the "Junior" to their name.

The reunion came about after Muzik columnist and Junior Boys Own founder, Terry Farley, wrote a good review of Weatherall's "Rico's Helly" single.

"Andy then reviewed a Junior Boys Own single in another magazine, and although he didn't like it, he said some really complimentary things about us," explained Farley. "Our paths haven't really crossed recently, except in the odd hotel room. So someone suggested it would be a good idea to get him to do a track. I rang him up and he was into the idea."

In reference to Weatherall's much-vaunted move towards a deeper house sound, Terry Farley added, "Musically, we'd been miles apart, but recently we've grown a bit closer to each other. It's nice to have him back in the fold. Now we're one united front against the forces of corporate establishment."



Mr Weatherall (right) as Bocca Juniors



## MOBB DEEP BANNED FROM FRANCOIS KERVORKIAN'S STUDIO

**MOBB DEEP** have been banned from using Francois Kervorkian's Axis studio. The hip hop duo recorded the majority of their third album, "Hell On Earth", at the studio in New York, but they are said to have brought their "trife life" attitude (a favourite expression of the band) to the sessions.

Insiders say that during Havoc and Prodigy's visits, faeces was daubed on the toilet walls and the kitchen was trashed. However, neither band member is being held directly responsible. The blame instead seems to have fallen on their ever-growing posse. It appears that as many as 20 people would turn up each day for the recording sessions.



**PAUL OAKENFOLD** (pictured above, second left) has signed exclusively to Cream for 1997. Full details only in next month's Muzik.



# WASHING



ESSENTIAL MIX 4  
TONG OAKENFOLD CARTER  
OUT NOVEMBER



# Building our own house 1996

## The Vinyl...

VIS 001: WULF N' BEAR presents SPACE GROOVER  
VIS 002: CHUGGLES - DEEP ALARM  
VIS 003: WULF N' BEAR presents RAPTURES OF THE DEEP  
VIS 004: RANDOM FACTOR - REVERSAL INPUT  
VIS 005: SHEILDED EP  
VIS 006: SHELTERED EP  
VIS 007: WULF N' BEAR vs RANDOM FACTOR - THE LAIR  
VIS 008: FANDANGO WIDE WHEELS & HUGGY BEAR - DAGOBAN SYSTEM  
VIS 009: URBAN FARMERS - LAST CHANCE TO DANCE  
VIS 010: URB-N-RI - SPACE CITY  
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WED 20TH NOV: QUEENS CLUB, PARIS with DJs WULF N' BEAR & IVAN (Paris)

FRI 29TH NOV: DIY @ ESSENCE, NOTTS with RALPH LAWSON, DJ EMMA, DIGS & WHOOSH & RICHARD FEAR

SAT 30TH NOV: QUENCH @ THE ROOMS, HULL with DJ DEEP (Paris) PATRICK GARRY & JEFF IBSON

SUN 1ST DEC: SUB CLUB, GLASGOW with DJ GEMINI, DOMENIC CAPELLO, RALPH LAWSON & MARK RYAL

THUR 5TH DEC: THE WILD PITCH CLUB, FRANKFURT with DJs WULF N' BEAR, HEIKO+ATA

FRI 6TH DEC: M1 CLUB, STUTTGART with DJs WULF N' BEAR, SEBASTIAN KRIEG & ALAN SOMMERVILLE

**SAT 7TH DEC: THE 20:20 TOUR PARTY at the QUE CLUB, BIRMINGHAM with  
DERRICK CARTER, JOHN ACQUAVIVA, KRUDER+DORFMEISTER, RALPH LAWSON, DIGS+WHOOSH  
DOMENIC CAPELLO, DR WICKED, XANGO & live: BENTLEY RHYTHM ACE & BRAZILLIAN DRUM TRO**

WED 11TH DEC: SPACE @ BAR RHUMBA with DJs WULF N' BEAR, LUKE SOLOMON & KENNY HAWKES

FRI 13TH DEC: THE ARCHES, SHEFFIELD with DJs HUGGY & DOMENIC CAPELLO

SAT 14TH DEC: THE FOUNDRY, COVENTRY with DJs JOHN ACQUAVIVA & RALPH LAWSON

SAT 21ST DEC: 20:20 TOUR XMAS PARTY @ CLUB INDUSTRY, TORONTO with DJs RALPH LAWSON & MATT C

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## Made in Leeds...for the Universe



# LIMBO TO SUE WINK

**JOSH WINK** is facing legal action from Glasgow's Limbo Records, who originally released Wink's "Thoughts Of A Tranced Love" in 1994.

According to Limbo boss Billy Kiltie, Wink did not honour his contract with the label by failing to deliver a follow-up single.

"We signed him to Limbo for a five-album deal," said Kiltie. "There were supposed to be a couple of singles to come after 'Thoughts...' , but we never got them. That's obviously where things broke down. We consider Josh a mate, but as a label I don't think we've got any option."

Kiltie admitted Wink would still probably not hand over any further recordings. "But it's just not something we can walk away from," he added.

★ Limbo have signed up Scottish jungle DJ, KMC, to run their new jungle label for them. A name for the new imprint has yet to be chosen.



## MARK JONES GOES ON SPONSORED DRUG-FREE TRIP

**WALL OF SOUND** label owner, Mark Jones, has given up drink and substance abuse in aid of charity! Renowned in the industry for being something of a hedonistic party animal, Jones decided to do a sponsored "clean break" (no drugs or alcohol) to raise money for his sister, who has multiple sclerosis.

"It all started around the end of September, when five or six things happened at the same time," he explained. "I just got really fed up with detoxing in lawyer's offices all the time. Someone had the gall to sponsor me per hour and he's really regretting it now. Most people are doing it per day. Initially it started out that I'd do it for a month, but who knows?"

Asked when his period of abstinence would end, Jones replied, "You'll know all about it. Let's just say you'll hear the rumblings."

★ Anyone wanting to sponsor Mark Jones or contribute to the multiple sclerosis charity should send their donations to Mark Jones c/o Wall Of Sound, Unit 63, Abbey Business Centre, Ingate Place, London SW8 3NS.

## CREAM & BUKEM PART COMPANY

**LJ BUKEM's** Logical Progression nights at Cream are no more. What began as a monthly party in Cream's backyard soon turned fortnightly as its popularity soared. But it is believed that Cream were unhappy with Bukem's unwillingness to guarantee his own appearance at each event.

Cream's Darren Hughes stated: "We invited Logical Progression up here mainly because we wanted to try and help break that sound in the north of England house clubs. It would have been amazing if we could've had Bukem here on a regular basis, but it became apparent that this wasn't going to be the case."

When asked for a response, a spokesperson from Bukem's Good Looking label declined to comment.

★ Bukem will consequently not be featured on the next Cream album. Instead, Paul Bleasdale and Les Ryder will provide mixes.



## ORBITAL NEW YEAR'S EVE GIG

**ORBITAL** are to headline Universe's New Year's Eve party at London's Alexandra Palace. They will join Jeff Mills, Paul Oakenfold, Sven Vath, Gilles Peterson, Gayle San, Marshall Jefferson, Sasha, John Digweed, The Psychonauts, James Lavelle and The Chemical Brothers. Tickets for the night are priced at £27.50 and the event runs from 8pm-8am.

Meanwhile, The Hartnoll brothers have announced that their next single will be a live version of "Satan". It will be included on a live double-CD single. At the time of going to press, the first CD featured live recordings of "Satan", "Lush" and "The Girl With The Sun In Her Head" taken from their recent American tour. The second CD features "Satan", "Choice" and "Impact" all recorded live at the Chelmsford open-air festival earlier this year.

Asked about rumours that their next album would contain more straight-up dance material, Paul Hartnoll commented: "We won't be starting work on it until January, so we'll have to see if I've got my dancing shoes on then!"

★ Finally, our congratulations go to Phil Hartnoll and his wife on the birth of their third child, Conrad.

## BANDULU LAUNCH THREE NEW LABELS

**BANDULU** have set up three brand new labels. The first, called Foundation, is for minimal, dubby grooves. The second, Ground, is geared towards "clubbier" cuts, while a third as yet untitled label will feature other artists and collaborations.

The first Foundation release has already appeared as an anonymous white label, bearing only the track titles, of which the lead track was "Black Mass". Further releases will be similar shrouded in mystery.

However, a spokesperson for the band denied they were leaving Warners' Blanco Y Negro subsidiary, who released their "Cornerstone" album earlier this year.

"Each time the band do something with crossover potential, we put it into the Warners pending file," he said. "The hope is that, somewhere along the line, we will come up with a crossover tune without having to give birth to a bastard child."



# news

snapshots

**FAZED**, a new night in Cambridge, are looking for live acts to play alongside the likes of Claude Young, Luke Solomon, Fabio, Bukem and Surgeon. Send your tapes to Fazed, 31 Rafford Way, Bromley, Kent BR1 3EN...

If you're thinking of buying **SLICK SLUT's** "No Pips", think twice. It's actually a bootleg of **HUFF 'N' PUFF's** "Help Me Make It" which is released soon on Skyway...

For some reason, **TECHNOTRONIC's** "Pump Up The Jam" has been re-issued on Worx... **THE END** are hosting a benefit for the Free Tibet Campaign on Wednesday, November 20, with DJs Andy Weatherall, James Lavelle and Norman Jay. Call 0171-359-7573 for info...

**RIGHT TRACK** are opening up a DJ agency. If you're interested, write to Simon or Andrea at 56 Orchard Street, Weston-Super-Mare, Avon BS23 1RL...

Richard Dekkard (of Florida's **KIMBALL & DEKKARD** fame) is releasing a new single as The Bubble as well as an album as plain old Dekkard with guest vocalists. If you fancy doing vocals on his next project, send a tape to him at 605 Butler Street, Windermere, Florida, 34786...

**FIERCE MANAGEMENT** are expanding their roster to include happy hardcore. They already represent Brisk, Seduction and Billy Bunter. Contact them on 01562-753-432... **DINOSAUR L's** classic "Go Bang" is to be remixed by Seamus Haji for Kult... Top Bristol club, **LAKOTA**, have launched their own label.

The first release, "Achtung" by Timo Maas Featuring Digital City, is out now... **DJAX** are embarking on a War Of The Planets tour which will cover Germany, Switzerland, Austria, England and Scotland. DJs will include Miss Djax, Steve Poindexter and Marko Laine, with live acts Random XS, Like A Tim and Acid Junkies.

To promote the tour, there is a "War Of The Planets" compilation CD out now... **SOUL II SOUL** have signed to Island subsidiary, 4th & Broadway... **NAKED** is Steve Morris and Graham Gold's new monthly night at London's Mars. It starts on Saturday, November 23...

New releases Germany's **TRESOR** label include Si Begg's "Opus EP", Tobias Schmidt's "Is It Peace To Point The Gun", Blue Arsed Fly's "Knackered" and remixes of Holy Ghost's "Manchurian Candidate"...

Sean McLusky has moved his **KINGSIZE** night from The Complex to Raw... **REZECTION** have released their latest compilation album, "Rez VI". Lenny Dee and Tom Wilson are on the mix... **KEN ISHII** is on the road again. You can catch him at Manchester Bugged Out (November 22), Glasgow Pure (23), Bristol U.W.E. (27), London Subterranea (28), Cambridge Junction (29) and Brighton Concorde (30). His new single, "Overlap", is out now with mixes from DJ Food, Mark Broom and Lemon D...

**INNER CITY's** long-awaited "Hiatus" album has been moved back again and is now scheduled for release in early 1997... Birmingham label **URBAN HERO** have signed an EP deal with Deep Dish's Yoshitoshi label. The EP will include the original and a new mix of Latino Circus' "In Your Soul"... **DR**

**WOTTE**, organiser of Berlin's Love Parade, is coming to the UK early next year on a Love Parade tour...

Pics: Raise-A-Head/Piers Allardice



**THE ALOOF** are still on tour. Catch them at Liverpool University (November 14), Middlesbrough Arena (15), Norwich Waterfront (20), Newcastle Northumbria University (21), Glasgow King Tuts (23) and Edinburgh Venue (24)... Jungle promoters **SOUNDCLASH** are holding a party at London's Rocket on Saturday, November 23, with Kenny Ken, Ray Keith, Devious D, Swan-E, Andy C, DJ Hype, Moose and Stevie Hyper D... **DANNY RAMPLING** is launching a new label for Ministry Of Sound. Timewave are planning projects from Carle Young and Slipmatt, Shazzman, Lewis Dene and Ian M. Demos can be sent to PO Box 7391, London N5 1QG... Yes! Those Mousse T mixes of **ANN NESBY**'s "Can I Get A Witness" are finally to be released after all. Originally, AM-PM had said they wouldn't get a proper release, and the few promos mailed were changing hands at up to £40. Now, "The Witness EP" will be available for one week from Monday, December 9... After being fortnightly since their inception in January 1993, Reading's **CHECKPOINT CHARLIE** are going weekly from December 6. They are also going off to Amsterdam on Thursday November 21 for a weekend of club carnage. If you fancy joining them, coaches depart from Cardiff, Bristol, Reading, Bournemouth and London. The trip coincides with Amsterdam's Cannabis Cup. Phone 0117-907-1280 or 0171-486-1877 for details... The **EUROPEAN DANCE MUSIC FORUM** has been set up to help the smaller independent labels afford to go to 1997's Midem convention in Cannes, which takes place from January 19 to 23. Contact Mike Hall on 00-41-21-887-8736 for details... **THE PROPELLERHEADS** release their limited-edition single, "Take California", on November 25. Their Peel session will be broadcast on November 23... Monkey Fruit have licensed "Free Lovin" by Balihu's **MORNING KIDS**. Remixes come from Discocaine and Colin Gate... **DROPPIN' SCIENCE** have recorded a single for Universal Language. **GLOBAL COMMUNICATION**'s "The Way"/"The Deep" single is out on December 30... **RED SNAPPER**'s "Loopa Scoopa" has been remixed by DJ Food, Mr Scruff and Tortoise and is out now on Warp... **AGENT PROVOCATEUR**'s first single since signing to Epic, "You're No Good", is out on November 11... **FATBOY SLIM**'s "Everybody Loves A 303" is to be re-released by Skint next year... **ROCKERS HI-FI**'s excellent "Mish Mash" album will be released here in February... **BLAKTWANG**'s "Detwork South East" is finally coming out this month on Sound Of Money... **MARSHALL JEFFERSON** is among the remixers involved with Breakdown's "Club Saturn" album, which features remixes of tunes from Sega games. Other remixers include Paul "Trouble" Anderson, Kenny Ken and D'Cruse... **TURBULENT FORCE**'s "The Disturbing Truth" album is due to be released on Emissions in January... Planet Dog signings **TIMESHARD**, are on tour. You can catch them at Manchester Megadog (November 16), Brighton Paradox (24), Bangor University (December 5) and London Whirl-Y-Gig (13)...

## FELIX BREAKS HIS SILENCE

**FELIX DA HOUSECAT** has broken his recent silence to talk about the launch of his new label, Clashback Recordings. Clashback was set up after the closure earlier on this year of both Radical Fear and Thee Black Label, imprints which Felix had been running in conjunction with Belgium's Play It Again Sam. Asked why he had ended his relationship with PIAS, Felix said: "There was an A&R conflict over artistic development. They didn't want to put out the stuff I was picking up. It got to the point where I just didn't want to do the labels. I felt like Armando, Mike Dunn and Roy [Davis Jr] had started thinking at the back of their minds that it was all my fault when the money wasn't coming in quick enough or when the releases weren't coming out fast enough. It made my relationship with my friends kind of up and down."

The debut single on Clashback (Felix's own "Vengeance Is Mine") has already been released and marks Felix's first vinyl outing for over a year. Quite a lay-off when you consider he used to release a record a month! "I'm not chucking out tracks like I used to," admits Felix. "I've got two albums finished now, which is why I took a long break. I was scared to talk to too many people because I don't like burning myself out. I went on this mental rollercoaster where I just wanted to skip the business for a while. I'm more focussed now and I feel like I'm making the best music I've ever made."

Further releases on Clashback will include singles from LA Williams and Harrison Crump. There's also an album due from Phuture 303, who have now slimmed down to just Spanky and Professor Trax.

★ Armando has emerged from his coma and is making a slow recovery, although he is still critically ill. A recent fund-raising event at The End to help pay his hospital bills raised over £7,000. Some fans who were turned away from the packed venue still insisted on contributing to the fund.



Felix Da Housecat



Darren Emerson

## EMERSON BEGINS NEW RESIDENCY AT THE END

**DARREN EMERSON** is to become the new monthly resident DJ at Subterranean, The End's Saturday night club. It will be the Underworld man's first residency since the demise of the Ministry Of Sound's Open All Hours night. The End have also announced that their jungle night, Promised Land, is to go weekly, with Fabio and Grooverider among the residents. Other jocks on rotation will include Doc Scott and Peshay, with Cleveland Watkiss on the mic. The second room will be devoted to house sounds, with the DJs still to be confirmed. The opening night is Friday, January 24. Finally, The End will be celebrating their first birthday on Saturday, December 7. DJs include Darren Emerson, Cajmere, Satoshi Tomiie, Derrick May, Matthew B, Layo and Mr C. Phone 0171-419-9199 for further details.

★ Darren Emerson is currently working on a solo mini-album for release on his own Underwater label, as well as remixing a track for Björk.

## COLIN FAVOR IN CAR SMASH

**COLIN FAVOR** required emergency surgery after being involved in a motorway accident between gigs in Traunstein, Germany. Favor, who has a techno show on Kiss 100 and is the resident at Deep Space as well as DJing throughout Europe, suffered a fractured collar bone, ruptured abdomen and severe bruising across his chest. He is now back at home and making a full recovery. The accident meant he had to cancel over 12 gigs, including one in New York. His girlfriend and fellow jock, Brenda Russell, said: "I'm going to be more careful about where his gigs are and how many he does now. The main thing is he's on the road to recovery. He's itching to get back to his decks."



Colin Favor

## SAFE CLUBBING CAMPAIGN

A CAMPAIGN to set minimum safety standards in clubs and other venues is being launched on December 10 at the Ministry Of Sound. Called "Safer Dancing: Code Of Good Practice", the campaign policy is quite refreshingly realistic when it comes to drugs. Alison Morley, from the London Drug Policy Forum (who have co-ordinated the campaign), revealed: "We are trying as far as possible to reduce the supply of drugs in clubs. But we live in the real world. I know some club owners who'd say, 'Our security is so good people can't bring drugs in'. If that's the case, people will take drugs beforehand and may take more to keep going all night, which is obviously more dangerous." The other feature will be a freephone hotline, where clubbers can register complaints. As yet without a name, the hotline is expected to be operational in the New Year.



# Danny Rampling



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# SLIPMATT SIGNS TO XL



Slipmatt

**S**LIPMATT has set up his own label, First Recordings, to push the often lampooned sound of hardcore. Licensed to XL, the imprint's first offering will be a re-release of Slipmatt's classic hardcore anthem, "On A Ragga Tip", which he recorded with Lime as SL2. The re-release will feature remixes from leading hardcore lights, Force Et Styles. Dougal and Eruption are also pencilled in to release material through First. Slipmatt revealed: "First Recordings is all about pushing the scene. Everybody always slags hardcore off, but half the time people don't appreciate the quality of the music. Being involved with XL is brilliant because they've got the means to help us promote releases properly."



SL2

Secret Knowledge's  
Kris and Wonder



## SECRET KNOWLEDGE END DECONSTRUCTION DEAL

**SECRET KNOWLEDGE**, the project of DJ/journalist/producer Kris Needs and vocalist Wonder, are no longer signed to deConstruction. The reason cited for the split is dissatisfaction with the deal on both sides. A deConstruction spokesperson said, "We've put a lot of time and hard work into Secret Knowledge, and we are very disappointed things hasn't worked out. The label has a lot of respect for Kris and Wonder and wishes them the best of luck."

Most famous for their 1992 cult track, "Sugar Daddy", on Sabres Of Paradise, Secret Knowledge signed to deCon in March 1995. During their time with the label, the band re-released "Sugar Daddy" and produced new material for an album entitled "So Hard" which was released in August.

"deConstruction are only good at handling tried and tested cheese anthems, so we didn't get any support. I just want to put out good underground music," stated Needs.

The future of Secret Knowledge is now unclear, as Wonder has since left the UK to be with her daughter in San Diego. Needs describes the outfit as "technically but not physically together".

Kris Needs has already embarked on other projects, including a remix of a new Prodigy track called "Fuel The Fire". He will also be DJing on the forthcoming Prodigy and Aloo tours.

## NEW RENAISSANCE VENUE HITS STUMBLING BLOCK

**RENAISSANCE** are set to appeal against a court order which has blocked their plans to open at a new venue in a Grade 2 listed building in Nottingham city centre.

Their plans to install a multi-media theatre (in collaboration with Sony), as well as a cafe and a European-style games room, would have taken the concept of clubbing to a new dimension. Renaissance have been nomadic for the past few years, but had hooked up with Big Beat (who own the Tunnel club in Glasgow) to finally settle on the new location.

Renaissance, who first opened their doors in Mansfield in 1992, were successful in gaining both council and National Heritage approval, but failed to obtain liquor license.

"We've waited two years for this particular venue," explains Renaissance's Geoff Oakes. "With the new club, we would like to change the way things are done. We'll use a select team of DJs to move away from the whole circuit thing. Our ideas aren't so much about a club as a complex, and that venue would be ideal."



# news

snapshots

Planet Dog's **FUTURE LOOP FOUNDATION** are also on the road. Mark Barott's breakbeat science can be heard live at Leeds Brainticket (November 14), Manchester Megadog (16), Cardiff Juice Joint (21), Plymouth Cooperage (22), Cheltenham Axiom (23) and Cork Nancy Spains (December 11)... Top techno promoters **ANAL OG CITY** are holding parties at Portsmouth South Parade Pier with Dave Angel, Collin Dale, Craig Thomas, Billy Nasty, Gayle San and Ian Void (November 18) and Southampton Penguin Club with Dave Angel, Billy Nasty, Craig Thomas and Amit (21)... Latest news on the **VU-TANG** album is that it will be completed by January and will feature nine separate MCs, each with a track produced by RZA... **MARK MOORE** has mixed the latest compilation on Limbo, "House Of Limbo Trilogy". It's out now... **DIY** have closed down their Strictly 4 Groovers label and started a new one, DIY Discs. The first release will be Digs, Woosh & Mr Ski's "Rumpfunk EP". They'll also be releasing a series of "after hours" EPs as well as restarting their Serve Chilled label... **LEFTFIELD**'s "Leftism" has now gone platinum, selling over 300,000 copies... Woops! Apparently the **DASIS/NWA** bootleg currently doing the rounds is the work of one Jeremy Healy... **JON CARTER** and **RICHARD FEARLESS** play Wax Lyrical at Glasgow's Volcano on Sunday November 17... **MIKE PARADINAS** (aka u-Ziq) releases what must be his 23rd album of the year in mid-December. Under his Gary Moscheles alias, "Shaped To Make Your Life Easier" is out on SSR/Crammed... **EBOMAN**'s "Sampling Madness EP" is out now on XL with the original import version of "Donuts With Buddha" alongside remixes from J Saul Kane and loads of extra breakbeat madness... **APHEX TWIN** makes an ultra-rare live appearance on MTV's "Party Zone" on Friday November 22... **DJ DEEP** has recorded a track for Chicago's Guidance, called "Signature"... **L.T.J. BUKEM** and Carl Cox are remixing cuts from Reprazent/Roni Size's forthcoming album... **PEANUT BUTTER WOLF** and **TURNTABLE** **TERMANOVA** have signed to All Good Vinyl... Bedroom Bedlam "Essential Mix" bloke, **STEVE BRIDGER**, is to play with Andy Weatherall at Wobble in Birmingham on November 30... **HARDFLOOR** have remixed the classic "Erotmanla" track by Katana, which Richie Hawtin used to mix two copies of when he opened his sets... **CREAM**'s New Year's Eve event in Liverpool is to be broadcast live on Radio One for five and a half hours! Meanwhile, "Cream Live 2" has been re-released in limited-edition rubber packaging, following the similarly-packaged "Cream Live" being shortlisted for the final round of the 1996 BBC Design Awards... **DEEP DUSH**'s classic remix of Tina Turner will not now see the light of day. Officially, that is... **DERRICK CARTER** is to remix Byron Stingley's "Get Up" for Manifesto. Stingley recently performed an impromptu live version of it at The Loft in London...

Pics: Ian Jenkinson/Kim Tonelli



# phuture

*Setting the agenda!*

## THE GRIM RAPPER

**GHOSTFACE KILLER's** debut long-player, 'Ironman', is yet another exceptional release from Staten Island's favourite sons. But this outing is a little different. Bringing lightness to the dark world of the Wu-Tang, Ghostface is the flip side of the Clan's coin

IN the last three years, no other collective has dropped quite as many gems as the Wu-Tang Clan. Their debut set, "Enter The Wu-Tang (36 Chambers)", opened the channels for a rush of solo careers from the Wu-Tang's verbalists, Method Man, Ol' Dirty Bastard, Chef Raekwon, The Genius (GZA) and now, Ghostface Killer.

Sat in his publicist's New York office, Ghostface is talking about his role in the Wu-Tang. It's 6pm and he is only just having lunch. He chews massive chunks of bread between words, making much of what he says virtually inaudible. With a mischievous exuberance, sentences are greeted, punctuated or concluded with familiar Wu pronouncements, "No doubt", "Real" and "You know what I mean?"

Produced by RZA, "Ironman", is the first major label release for Wu-Tang's Razorsharp imprint. It features all the other Clan members (except Ol' Dirty Bastard, who was in jail at the time of recording, and GZA, who was elsewhere focussing on his own solo work), as well as vocals from Force MDs and soul legends, The Delphonics.

Ghostface is keen to talk about his favourite track, "All That I Got Is You", which features vocalist Mary J Blige and tells the story of his life.

"A lot of the motherfuckers were going through hell when I was growing up, running away, not being able to eat. I just had to lay all that shit down because, back then, my lifestyle was too real."

His father left when he was a kid, leaving Ghostface's mother to raise him and his two younger brothers, who both have muscular dystrophy. His mother was drinking heavily and money was too tight to mention. So Ghostface became the man of the household and had to provide for the whole family. It was good preparation for what was to come.

He began rhyming in earnest at 15 and now, at 26, he is the father of four children, the first of which was born when he was just finishing school. However, he has no qualms about his fatherly role.

"I show them that whatever they see around them in the projects is not all there is. There's more to life and you can do whatever you want to do. I try not to talk about guns too much on my album because violence is not the answer."

But that's not to say that "Ironman" doesn't recollect the intensity of his dark days.

"I keep it to a minimum, though, because I prefer to focus on keeping up my rhyming and all the fun stuff in life."

words **Sonia Poulton** picture **Raise-A-Head**

*'Ironman' is out now on Razorsharp/Epic*





# GETTING TERRITORIAL

Detroit, you know the story but what about the history? SCAN 7's Lou Robinson is up to his eyeballs in it. Clubs, people, labels, a secret studio. . . And some of the funkier techno around

"DETROIT is here," asserts Lou "Trackmaster" Robinson, thumping the left side of his chest with his fist. "That's how I look at it. I know this is a real hard city and we got a reputation. You come to Detroit, you better straighten up and get your ass kissed. But there's more to it than that. It's what's behind that attitude that counts. This city has a special feeling all of its own. You can call it funk or you can call it soul, I don't know. But it's definitely from the heart."



We're sitting sipping coffee on a cool Detroit afternoon, looking out at the futuristic space traffic running the lights on East Jefferson Avenue. The conversation drifts from Lou's days in Separate Minds (with Mark Kinchen and Terrence Parker) to earlier outfits like The Preps (with Dave McMurray of Was Not Was and Darnell Williams) and then on to the nights at Detroit's legendary Music Institute where he first discovered techno.

"There was nothing like it," he remembers. "To see all different kinds of people dancing to the same tune, they were truly classic moments. There was just so much love and peace. I thought if this music can do this, then we need to make more of it. People miss that groove now the Institute has gone. If I ever get a bunch of money, I'm

going to have a club in downtown Detroit just like the MI and it'll rock."

It's those moments in the middle of a packed dancefloor at the Music Institute which offer the most significant clue to the kind of records Lou makes these days as Scan 7. On tracks like "Black Moon Rising" (from Scan 7's first EP on Underground Resistance) or "Dark Universe" (from the new "Dark Territory" album on Tresor) you can trace the abstract shapes of Mills and May, fused together with hardness and funk, and a unique kind of night-time excitement which is only ever generated in the very best underground clubs.

"I guess that's part of my technique," he muses. "To bring back what once was. I've got to constantly keep the funky edge because that was such a big part of what went on back then. There was so much energy and it never let up. I saw then that records could have a certain effect on people. If you can take people above and beyond, that's when you're doing your best work. But it only happens when the music comes from the heart. It can't be faked."

The new deal with Tresor follows on from essential outings such as "Undetectable" (released as Scan 7 on Underground Resistance) or the "Unknown Force" EP on 430 West, and looks set to capitalise on the wealth of material being produced in his Hidden Territory studio.

"Nobody knows quite where the studio is," explains Lou, with a characteristic grin. "Its exact location is a secret from everybody except those I work with. That's the way I like it."

The "Dark Territory" album marks a new chapter in the Scan 7 story, and a pretty exciting one at that. Tracks such as "Unusual Channel"

or "Beyond Sound" are full of freaky

pulses and powerful, wired grooves, layering dense atmospherics over Robinson's trademark hard-edged funky techno. The kind of tough, hypnotic workouts which prompted "Mad" Mike Banks to nickname him "Trackmaster" back in the days when Robinson was still recording his music at Black Planet.

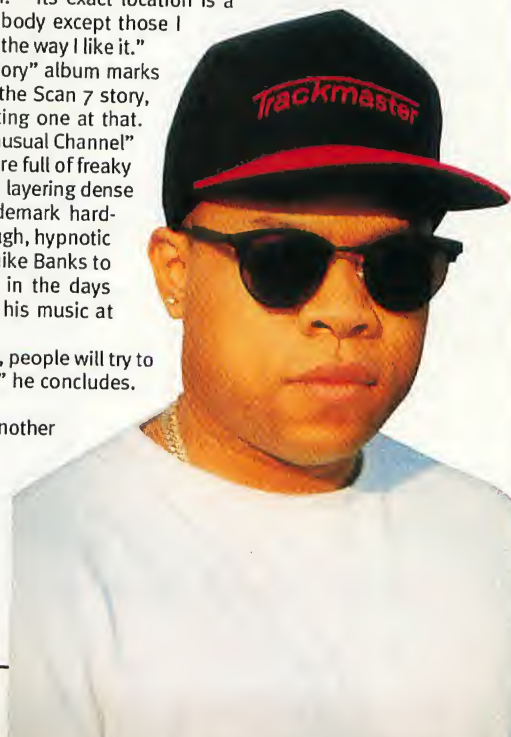
"I know that once the album drops, people will try to describe it as one thing or another," he concludes. "But it's just music."

All of a sudden, Robinson flashes another typically good-humoured grin.

"It's just something to make your heart jump."

words **Stephen Cameron**

Scan 7's 'Dark Territory' is out now on Tresor, Germany



## uppers and downers

MUZIK's guide to modern clubbing

### uppers

- \* The turnout for Armando's benefit at The End. Respect to all who gave their services gratis. Dance music unites, at long last
- \* Drum & bass pirate radio, coming out of Manchester on Saturday nights. The winter has never sounded so good
- \* Byron Stingley's "So Get Up" on Manifesto. Surely a Number One hit in the making,
- \* Avex's "Soga Rally" soundtrack, which gives you the option of banging trance while you whizz around Monaco and Silverstone
- \* The return of Girls FM and Energy FM to London. Respect to the Idjut Boys, Jon Marsh, Harvey, Tracy & Sharon, Trevor Francis, Dave Mothersole and others for brightening up our day. Welcome back Energy FM, too
- \* Deep Dish's debut UK appearances at Cream, Mello Mello and Plastic People. Respect
- \* Virgin Airlines for showing classic movie, "Quadrophonia", on their transatlantic flights and having Boris Dlugosh on the headphones
- \* Where the hell is Dave Dorrell? Spinning in Pete Tong's front room, that's where. As witnessed at Tong's recent house party
- \* Goldie breakdancing at Metalheadz' new Leisure Lounge night
- \* Word-of-mouth clubs. Enough said

### downers

- \* London Records. For once more giving us Van Helden's "Witch Doctor", Mory Kante's "Yeke Yeke" and Mighty Dub Katz' "Just A Groove" in the one month
- \* Tommy Hilfinger clothing. Who wants to look like a preppy sailor, anyway?
- \* Rollo & Sister Bliss. For stealing the bassline from Sabres' "Smokebelch" for their otherwise fine Fine Young Cannibals remix
- \* DJs who stitch up their best mates for our Double Egg section. They know who they are
- \* Technocat & DJ Scott's BBE rip-off, "The Journey". Completely and utterly unlistenable
- \* Minicab drivers who guess that you like house music and put on "Dance Hits '96"
- \* Jeremy Healy on "Top Of The Pops". This is our last dig, we promise
- \* Cream refusing to accept Scottish money in the club, even from poor Scotsmen with no English cash in their pocket. How they got in, we'll probably never know
- \* Hani. For those abysmal Michael Jackson remixes
- \* "The Sunday People" and their latest investigation into Ecstasy in UK clubland. Leave "the people" alone





## SUGAR DADDIES

When Bob Jones gets excited about a band, you know they're something special. Only, when he championed their single last month, everybody was keeping schtum. You see, SWEETBACK are already pretty blooming famous

IN a swish central London hotel, three members of Sade's band have gathered together to talk about their new project. The main lady is elsewhere, having just given birth to a baby girl, while the trio, Stewart Matthewman (guitar, saxophone and programming), Paul Spencer Denman (bass) and Andrew Hale (piano, keyboards and programming), have used the break to follow deeper yearnings.

They call themselves Sweetback, which means, erm, what exactly?

"To fuck well," responds Stewart, with the merest of smirks crossing his face.

And would he say their music was suitable for such a pursuit?

"Sure," he laughs, while Paul covers his wide smile with a perfectly-painted blue fingernail. Even though it's their debut album, Sweetback obviously aren't absolute beginners, what with 12 years of recording behind them and 27 million sales to show for it. Not that they are keen to trade on their reputable history.

"We don't just want it to be 'Here comes Sade's band'," says Andrew. We want Sweetback to stand up in its own right."

"Whether it's with Sade or as Sweetback, it'll always sound like us," offers Paul, picking up the thread. "Because it's us expressing ourselves."

With guest appearances from Philly rap siren Bahamadia, golden boy Maxwell, and Sade backing vocalist, Leroy Osbourne (who ambitiously pulls off Bill Withers' "Hope She'll Be Happier"), the Sweetback journey is one of musical twists and turns. One second they're displaying sharp keyboards and crisp soul vocals, the next, ambience sets into the grooves while rumblings of dub fill other crevices.

Since Sade's last album, "Love Deluxe", Paul Spencer Denman has spent three years in LA concentrating on his unique flair for fashion and opening a boutique called Goddess with his wife. Stewart shifted lock, stock and barrel to New York to build his own recording studio (and contributed a great deal to Maxwell's debut album), while Andrew remained in London, supplying music for Paul Smith fashion shows and working with Toshi and Kudo of production team, Major Force.

They kept in touch and eventually wound up in a studio belonging to a friend of Paul's in LA. The result is "Sweetback", an album to groove to, chill to, and anything else that may spring to mind!

So do you feel like superstars, lads?

"Do we?" rejoins a deadpan Andrew. "Do we 'eck!"

words **Sonia Poulton**

'Sweetback' is out now on Epic

## DREAM DATE

**German techno master, MIKE INK, not only reappears with some of his finest work yet, but lets us in on his perfect dream date**

**What is your dream venue?**

By Starnberger Lake in the Bavarian mountains. It used to belong to King Ludwig II, a fantasy king who was into art and Wagner.

**You can move this venue anywhere in the world, where would you put it?**

Detroit, because it would show a great contradiction between the music I do and Detroit techno culture.

**How would you get there?**

In a bus full of British drum & bass producers. I'd really like to see jungle people dancing to minimal techno sounds.

**Who would be on the guest list?**

All the British drum & bass producers - Goldie, Bukem, Fabio, Grooverider, Ed Rush, the lot! Also, Kraftwerk and Green Gartside from Scritti Politti. He influenced me a great deal and I would like to know what he'd think of my music now.

**What would you have on the rider?**

The best vegetarian food. And enough of it to feed the whole crowd as well. There would be no drugs, cigarettes or alcohol, just fresh air, fresh food and exciting music. (Sounds like a barrel of laughs. Ed.)

**Who would you have as a support act?**

An all-star band featuring Marc Bolan from T-Rex, he was the first international artist I ever listened to. The German pop singer, Roy Black, because I love his smooth kitsch sound, as well as Green Gartside and Miles Davis. They would just play cover versions of all my tracks.

**Which musicians would you have playing in your backing band?**

Nobody at all, just a Roland 740 sampler and a Soundcraft Spirit mixer.

**Which song would you most like to cover?**

Queen's "You Don't Fool Me", because it has a brilliant bassline, kitsch harmonies and has nothing whatsoever to do with my work. It would be very exciting to combine my minimal beats with this.

**Where would you like to go after the gig? And who would you take with you?**

I would like to die and go to heaven. If anybody felt like coming along, they'd be welcome.

*Mike Ink's debut album, a techno-pop fusion of early works and famous samples called 'Life's A Gas', is out now on Force Inc, Germany. Mike returns to his minimal sensibility with 'Paroles' and 'Polka Trax', both out now on Warp*







# An Intropective of house



## 1st dimension

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BIG ECHO  
THE FOOT CLUB  
MOONMAN  
DJ ENERGY

- DO ME RIGHT  
- TO BE REAL  
- DON'T LEAVE ME THIS WAY  
- LOVE CAN TURN AROUND  
- ENGLISH 101  
- REAL VIBRATION  
- BELIEVE IT, WE  
- GIVE ME BACK  
- THE LOOKING GLASS  
- HOW THE DISCO  
- LOVERBOY  
- GALAXIA  
- BELIEVER

WAY OUT WEST  
RUBY TURNER  
MARY KIAN  
THE SHAKER  
MOONMAN  
MAY SPRING  
DIGI DANCE  
NIGHTMARE  
UNITED NATIONS PROJECT  
ANDY & THE LAMBDOY  
SUPA TEA  
YOUR SURROUNDED

- THE GET  
- NEVER GONNA GIVE YOU UP  
- BOY 7  
- STAR  
- DON'T BE AFRAID  
- VOYAGER  
- THE HORN  
- BRAIN FUG  
- UNITED NATIONS OF HOUSE  
- DIESIRAE  
- LOVE & RESPECT  
- SKINS/JULES

DUN  
NATURAL (HOW) GROOVES  
LIL LOUIS  
TALL PAUL  
STEREOLYN  
DISCO CITIZENS  
TIN TIN OUT  
DIGITAL BLONDES  
BLADE RACER  
SCOTT PROJECT  
WHIRLIE D

- SO IN LOVE WITH YOU  
- GHOONED (FIRE)  
- FRENCH KISS  
- SUNGLASSES KUN  
- HI G  
- FOOT PRINT  
- ALL I WANA DO  
- ANTHELM  
- TURKISH DIZZANE  
- U ...  
- PETAL



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**Life**  
Downstairs - DJ's Andy Miller, Alan Sibley  
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## HEROES

## BLAST FROM THE KAST

Lyrics with depth and a smooth-sung flow?  
Hip hop with real instrumentation? Attitude?  
Humour? Great songs? You need OUTKAST

MIDDAY in Atlanta, Georgia. OutKast's Big Boi and Dre are speaking from the same streets where they used to do their hustling.

"We weren't the richest people in the world, but we weren't low-down dirty, either. We still had to do certain things we didn't really want to, we were running on those streets," reveals Big Boi.

A familiar tale and one we also hear from the mouths of the Wu-Tang Clan and almost every successful hip hop crew in the 1996. That those selfsame tales also earned OutKast million-selling status when they started out in 1993 hardly comes as a great surprise.

At 21, both members have witnessed much since the release of their platinum debut, "Southernplayalisticadillacmuzik". They've toured all over the States, where their southern drawl and slick rhymes were initially received with arms folded, until the direct potency of their "Get Up, Get Out" single flew from their stable. Then and only then did the hip hop cognoscenti give them a second look.

"Now people are like, 'Yo! How you gonna top that?'," says Dre. "We're not even trying to, because once you get sucked into that, you end up falling on your face."

"ATLiens", their second album, takes the essence of their first and stretches it further still. In the name of the new millennium, the pair consider everything from alien visitations to world leaders coming together to form a New World Order.

"Our whole vibe is that there is more going on than we see," explains Dre. "We ain't crazy or nothing, but we do believe there is life on other planets. The people in power just don't want us to know it."

If they're right, then they're in trouble. After all, dissidents with big audiences are moving targets, aren't they?

"Yes," acknowledges Big Boi. "But we're going to say what we've got to say. We're trying to pass on what we know. The only way anybody can learn is to talk about it."

Produced by Organized Noise (also responsible for TLC's mammoth "Waterfalls"), "ATLiens" kicks with the brilliant live instrumentation which sets OutKast apart. They refer to "Elevators", the first single to be taken from the album.

"It's about us. About coming up and us hooking up with Organised Noise. Before this, we were all in the dungeon," says Big Boi. "Elevators" also represents everybody, no matter what colour. It's like we're all going to the next level together. For us, it's all about promoting positive vibrations."

words Sonia Poulton

'ATLiens' is out now on LA Face/Arista

## TERRY FARLEY fires the questions at STEVE "SILK" HURLEY



Terry Farley

**TERRY FARLEY: Do you still live in Chicago?**

**STEVE "SILK" HURLEY:** Actually, right now I live in a suburb of Chicago called Olympia Fields. I just moved out there. I've got a family now. Three kids, one nine, one six and one of 18 months. We ran out of space in the house we were in and wanted to give the children a little more freedom to play outside without having to watch them every minute.

**TF: I hear you're playing a revival set when you're DJing. Why is that?**

**SSH:** You mean classics, right? Well, I've always done that kind of set. Even in 1986 I was playing a lot of disco along

with what I felt was the best current music of the time. I try to play what the people want to hear, regardless of whether it's old or new.

**TF: What are your all-time favourite tracks?**

**SSH:** In no particular order, "Do What You Wanna Do" by T-Connection (I hardly ever play a party without using it), "Love Hangover" by Diana Ross, "Let No Man Put Asunder" by First Choice (depending on how tired the crowd may be of it), "Sing, Sing, Sing" by Charlie Calello Orchestra and "The Music's Got Me" by Visual.

**TF: What's your finest memory of Chicago during that halcyon period of 1986-88?**

**SSH:** In 1986, I had a group called JM Silk and we did a show at a roller-rink called The Rainbow. At the time, one of our songs, "Music Is The Key", was in the national charts. We also had "Shadows Of Your Love", "Jack Your Body" and "I Can't Turn Around". We did a show with all those songs and it was just the perfect time to do it. That, for me, was the peak.

**TF: What do you think of the nu school of house currently flying the Chi-town flag?**

**SSH:** Derrick Carter, DJ Sneak, Cajmere, Maurice Joshua, E-Smoove, whoever, they've all got their own style. And they've got their own companies to do whatever they want with. That's what the scene needed in 1986.

**TF: Do you have any plans to work with any of them?**

**SSH:** I'm sure it's going to happen one day. I've been so busy with r&b material over the last couple of years, and then in 1993 I went through a law suit with my manager. All that pulled me away from dance music. I did do a few remixes, but I was so consumed by the law suit and the r&b work because of the success of my Ce Ce Penniston and Chantay Savage projects. A lot of people got the impression I wasn't down with dance and I was just an r&b producer. But I do have plans to work with some of those guys because I really respect what they're doing.

**TF: What about the rest of the current house scene, are there any producers that you particularly admire?**

**SSH:** Outside of Chicago, I really love a lot of the stuff that Masters At Work are doing. I also like Roger Sanchez and Todd Terry. There's an awful lot of new talent out there, I particularly like what Blueboy is doing.

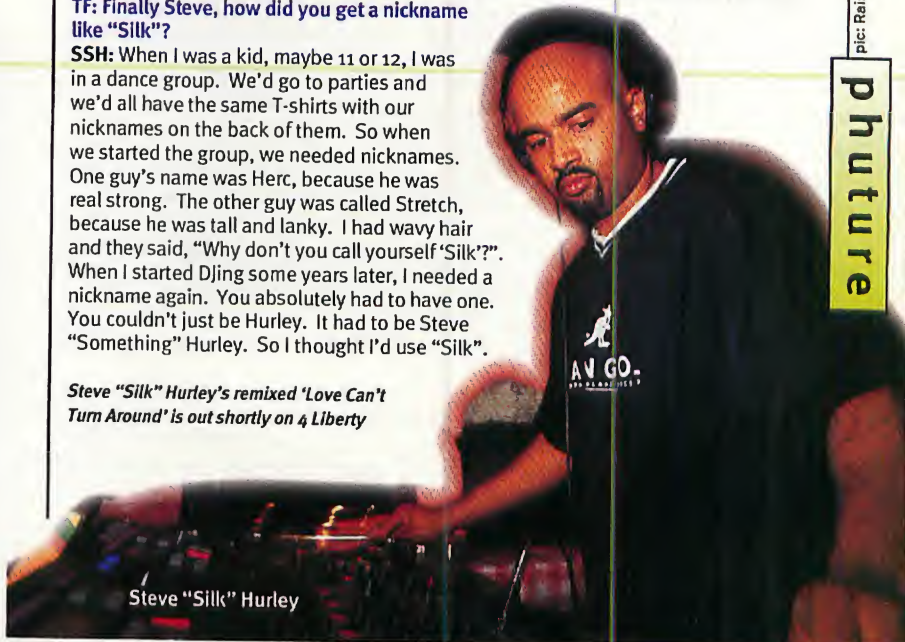
**TF: It seems that young, straight, Afro-American kids simply refuse to dig house music. Why do you think that is and will house music ever break big time in the US?**

**SSH:** I don't know. It puzzles me too. Hip hop seems to have taken over in the US. When we first started doing house, it was those kind of people who were into it. My crowd was 99 per cent black, 13 to 21-year-olds, and 80 per cent were straight. Those people are still around and still fans of music, but the kids who have grown up since then are into hip hop. I guess it's just not like it used to be. It's a different vibe now.

**TF: Finally Steve, how did you get a nickname like "Silk"?**

**SSH:** When I was a kid, maybe 11 or 12, I was in a dance group. We'd go to parties and we'd all have the same T-shirts with our nicknames on the back of them. So when we started the group, we needed nicknames. One guy's name was Herc, because he was real strong. The other guy was called Stretch, because he was tall and lanky. I had wavy hair and they said, "Why don't you call yourself 'Silk'?" When I started DJing some years later, I needed a nickname again. You absolutely had to have one. You couldn't just be Hurley. It had to be Steve "Something" Hurley. So I thought I'd use "Silk".

Steve "Silk" Hurley's remixed 'Love Can't Turn Around' is out shortly on 4 Liberty



Steve "Silk" Hurley





## PUMP ACTION

Preferring fireworks to waterworks, 'SHOOT THA PUMP' isn't yer average mix compilation, because holding the spanner is the cream of NY hip hop. . . Prepare for a soaking

HIP hop, 1996-style. Big tales. Bigger sales. Criminals for life. If they survive that long. Make no mistake, we're not dealing with the exaggerated sensationalism of some tabloid hack, this is for real.

It's hard times. A moment in our crazed existence where the lyrics on records are coming alive and the rappers who delivered them are winding up dead. Is this what the good work of Afrika Bambaataa, Kool DJ Red Alert and a thousand others has descended to? Flip the coin and you'll discover something else about the world of hip hop, and it goes a little bit like this. . .



"Is Brooklyn in the house?" queried DJ Mister Cee as he mixed magic with the chant. It sure is, and always has been, because few places have been more fertile an artistic breeding ground than Brooklyn. Over the years, the New York borough has delivered almost everybody who is anybody in hip hop and r&b.

From the early days of Stetsasonic to latter-day Notorious B.I.G. and on into the Wu-Tang Clan (before they crossed the bridge to Staten Island) and X-Clan, Brooklyn has represented ghetto hell and the hard times of its young black inhabitants.

Having grown up there, Crooklyn Clan DJs, Riz and Sizzahandz, know all this. They also know that when Brooklyn-ites rock a party, it rocks all night long.

With this in mind, and under instruction from the people down at Concrete Recordings, who know a good thing when they hear it, comes "Shoot Tha Pump", a compilation with a difference.

Drawing in some of the finest party-time moments from hip hop, and its most charismatic players, "Shoot Tha Pump" reminds us there is more to the music than what we often see. "I'll Be There For You/Your All I Need To Get By" from "Method Man Featuring Mary J Blige" crops up in the mix, as do the excitable tones of Busta Rhymes. Then there's DJ Mista Cee's anthem of the borough and an airing of Nas' seminal "Halftime". Is your whistle wet yet? Well, there's more (67 minutes to be precise).

It isn't their regular mix album, but then Riz and Sizzahandz aren't your regular production team. Riz comes from years of DJ and scratch battles (and an occasional mix spot on Westwood's Radio One show), while Sizzahandz hails from his house nights at New York's Palladium with Charlie Casanova. Their contrasting influences are apparent even in the peers they respect. Riz is a fevered admirer of Gang Starr's Premier, and Sizzahandz professes to having a deep admiration for Lil' Louie Vega.

It's a combination which makes for one heck of a challenge in the studio. Riz has been known to take an eternity perfecting a track, while Sizzahandz is a gut-instinct man.

"I always say the first vibe is the best vibe," he responds.

The upside of their different ideals is the eclectic friskiness they collectively bring to their work, of which "Shoot Tha Pump" is brilliantly representative. It's a great journey of interesting twists and turns, as some of the flyest jams from New York's underground blend edge-to-edge in a continual mix.

Whistles at the ready, people. And remember, only cowboys carry guns.

words Sonia Poulton

'Shoot Tha Pump' is out now on Concrete

## BURIED TREASURE

This month's forgotten classic is SPOOKY's 'Gargantuan' album

IT may seem strange putting forward an album which is only three years old as a Buried Treasure, but when it still sounds fresh against today's burgeoning progressive house, it starts to make perfect sense. Created by Charlie May and Duncan Forbes (of the Drum Club scene), "Gargantuan" will always remain one of dance music's finest hours.

Being on Guerrilla did them favours at the time, but once the label folded Spooky were left in the wilderness to try and create that "difficult" second album. They are now back on course with some out-there experimental material.

But let us bathe in "Gargantuan". And in its beefy basslines, layers of squelchy synths, subtle snorkel samples and delicious

vocals, which came courtesy of talented vocalists such as Heather Sian Wildman and Valerie Harrison, and bands like The Pixies. All this combined to make "Gargantuan" one of the first "headphone house" albums. Cuts like "Aqualung" featured breaks so supremely spacious, they created soundscapes as wide as Snowdonian valleys. No wonder Sasha and Digweed still keep tracks like "Little Bullet" (complete with one of the most sensational intros ever put on vinyl) in their crates.

The album did, admittedly, have one or two fillers, but when a record sucks you in this deep, you need those gaps. When Spooky performed their debut gig at Renaissance in Mansfield, I remember covering every inch of the dancefloor by pretending to be an Olympic breast-stroke swimmer. Sad, I know, but I'll always thank Spooky for the anecdote.

This is one of the best British-produced LPs ever made. If they turn their hands to this type of stuff again, they'd wipe the floor with most of today's so-called "new school" of progressive house producers.

Finally, listen to "Land Of Oz" and see if you can hear Spooky paving the way for the sound of Deep Dish's "Penetrate Deeper" compilation. Spooky, I think you'll agree.

words Ben Turner

'Gargantuan' is re-released this month on Spooky's own Generic label

## MUZIK

Our favourite raves this month:

Adam F Featuring MC Conrad	"F Jam" (Positiva/F Jams 12-inch)
Byron Stingley	"Get Up" (Manifesto 12-inch)
Dave Tipper	"Six Pack" (Fuel 12-inch)
Jimi Tenor	"Can't Stay With You Baby" (Warp 7-inch)
Yokola	"Cat, Mouse And Me" (Harthouse album)
Tribe	"Anthology Of Tribe Records" (Universal Sound album)
Russ Gabriel	"Back In Charge" (S Wax 12-inch, USA)
Ping Pong	"It's About Rhythm" (Bone 12-inch)
DJ Hype Presents The Ganja Kru	"Super Sharp Shooter" (Parousia 12-inch)
Datura	"Mystic Motion (Love From San Francisco Mix)" (Distinctive 12-inch)
Tek 9	"Is It On? (Remixes)" (SSR 12-inch)
Paul "Trouble" Anderson	"Essential Mix" (Radio One Broadcast)
DJ Paul Elstak	"Don't Leave Me Alone" (Stip 12-inch)
R-Damski	"The Lord" (Overdrive 12-inch, Germany)
Grooveyard	"Mary Go Wild!" (EC 12-inch, Holland)
As One	"Relentless" (Shield 12-inch)
JNX	"Music" (Groove On 12-inch, USA)
David Alvarado/Sunkiss	"Eclipse" (Groove On 12-inch, USA)
Jay Reif	"Tokya" (Soul Jazz 12-inch)
Marden Hill Versus Ballistic Brothers	"Sugarplums" (Afro Art 12-inch)

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GRAIG DIMECH  
ADRIAN, DANNY KEITH  
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## CAMDEN PALACE

november guests

main room

15/11 - al mckenzie

22/11 - john 'oo' fleming (zap club/trade)

29/11 - grant plant (more tea vicar)

december guests

main room

13/12 - jon skinner (wok club/dance2)

20/12 - alex p

27/12 - pre new year's eve party!

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## EASY COME, EASY GOING

It's the funk again, but not as we know it. See how THE MELLOWTRONS take it and mess it all up. Marvel at the fuzzy results. And behold a glittering talent

### The Mellowtrons. Who they?

Who he, actually. Despite the plural name, The Mellowtrons is made up entirely of one Lee Walker. Based in east London, he has a long history of music-making running through thrash bands and hip hop, but first began to make his name when "Pay Attention" (available in its own right on Spiky) appeared on the "I Can't Believe It's Not Trip Hop" compilation (the track was recorded back in 1990 on a four track). Since then, a single and the excellent "Another Resolution" LP for Chill Out have cemented a growing reputation for sample silliness.

### The Mellowtrons. The sound of...

Scuzzed up sample funk. "Pay Attention", with its tinny guitar shuffle and brass breakdowns, is reminiscent of a vintage Public Enemy instrumental. But the space allowed by an album means "Another Resolution" is a more varied affair where the jungal sampa of "Depth Gauge" morphs into the deep fried finale of "Overload". Despite his self-deprecating, jokey manner, Lee Walker is trying to push at the boundaries of what can be done with a sampler, and in the process is creating something utterly original, utterly British and utterly bonkers.

### The Mellowtrons. He say what?

□ "My mate Osymso did this remix of 'Pay Attention' and it was so good I just couldn't do one myself. I had to write a new track which was faster, so I had the fastest track on the record."

□ "I think jazz is the way forward because it's the only progression. You can do that eighth chord. And jazz has that eighth chord because, why not? Jazz is a state of mind, like sampling."

□ "For me, one of the best sampling bands are Public Enemy, but they don't just listen to James Brown. Where their stuff comes from is out of this world."

□ "People who are sampling don't really need magazines spotting their samples, unless the journalists are going to pay for their clearance."

### The Mellowtrons. The phuture...

With recent remixes for Mike Flowers Pops and Meat Beat Manifesto, tracks on forthcoming compilations for Lo and Volume and an increasing number of live performances (now with a band), Lee Walker is definitely in the ascendant. Uninterested in following trends, Lee will be busy chopping his sampled path through the musical undergrowth for many years to come. You won't find him posing in style magazines, but buy his records and you'll find a unique musical mind.

words Will Ashon

*'Pay Attention' is out now on Spiky. 'Another Resolution' is out now on Chill Out*



## SLEAZY DOES IT

SENSORY PRODUCTIONS know a thing or two about sordid late nights. Imagine dark, sweaty clubs, imagine a seedy rendezvous, then imagine it all to a soundtrack of deep, deep house

SLEAZE-FUELLED house grooves. That's Sensory Productions. Whether they're ripping up clubland with the Seventies-inspired funk of their "Jump Cutz" series or taking things deeper with one of their wondrous late-night moments, Roberto Mello and Zaki Dee like it dirty. Deep and dirty. Just check any of the numerous twelves on their Luxury Service label and you'll find a rack-load of phat-as-you-like disco moments. Tough samples and beats next to soft jazzy moments splashed on silky smooth backings.



These guys can turn out whatever style of house you want. You want vocals? Look no further than Unison's "Runaway", from their classic debut album, "Bound To Please". And if you're after a bit of Salsoul-style action, there's the "Jump Cutz" killer "Hooked". Or, if you're just searching for that oh-so-special drop-dead houser, get to grips with House Of Whacks' spine-tingling "Watersports".

"I reckon it's a bit sad if you only put one type of music on a label," says Zaki. "But being this diverse has got us into trouble. A lot of people who like the disco cut-ups think the deeper stuff is weird and a lot of people who like the deep stuff aren't into the disco."

Which is strange. Good music is good music, plain and simple. Luckily, it's not bothered Derrick Carter. He's snapped up some Sensory material for his and Luke Solomon's Classic imprint and he's been caning "Watersports" and "Houseluck" (from "Jump Cutz 4") for months. And he's not the only one. "Houseluck" recently entered the national charts at Number 24. The Dutch national charts that is. It seems they can't get enough of it over there.

"It was mad", admits Zaki. "They just licensed it exclusively from us and, before we knew it, it hit the charts. There was even a video. The full works."

If only that would happen over here. Somehow though, I don't think the Sensory boys are that bothered.

"We just make music from the heart," states Zaki. "It may not sell that well, but it's the only way to do it. When you start trying to turn out records you think other people are going to be into, that's when you're finished."

So there you have it. Sensory making music from the heart. And it's all to be found on "Bound To Please". Along with some bizarre cover art-work which features prostitutes' calling cards. What on earth is that all about?

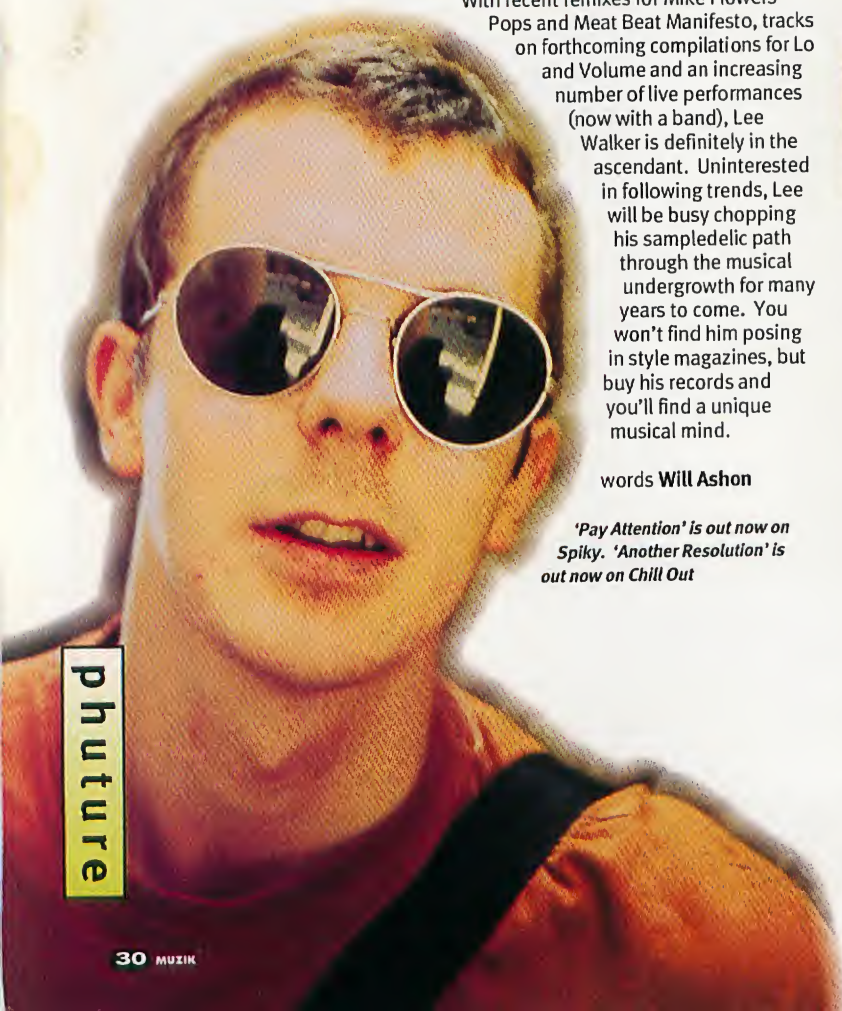
"I collect them," Zaki says. "I've got loads of them from everywhere. I like the sleazy element of it all. It's just like collecting records. A bit sad, really." And you're just collecting them, that's all?

"I do get accused of using them, but I've never phoned one up. Honest... No, honestly, I haven't. Never."

Yup, if you say so.

words Kevin Lewis

*'Bound To Please' is out now on Luxury Service*





# REACT

## A COMPILATION FOR A MAN OR A WOMAN

LAURENT GARNIER - LABORATOIRE MIX  
 6ALP72-CD/24MC, REACT LP/CD/MC 87



REACTIVATE 11 (CD/MC MIXED BY CHOC)  
 3ALP24CD/MIX, CD/MC, REACT LP/CD/MC 88

JEFF MILLS: LIVE AT THE LIQUID ROOM - TOKYO  
 MIX, CD/MC, REACT CD/MC 77



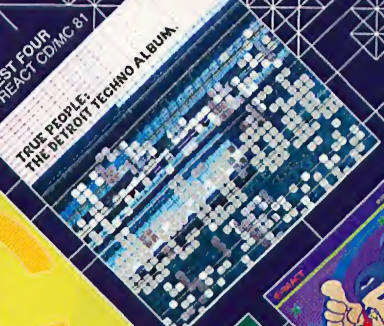
ARTCORE 2: THE ART OF DRUM & BASS CD/MC MIXED BY DOC SCOTT  
 2ALP/CD/MIX, CD/MC, REACT LP/CD/MC 75

DOPE ON PLASTIC 3 (CD/MC MIXED BY JOHN STAPLETON)  
 2ALP/CD/MIX, CD/MC, REACT LP/CD/MC 73



BITTER & TWISTED  
 MRS WOOD & BLU PETER  
 2CD/24MC, REACT CD/MC 86

REACT TEST FOUR  
 CD/MC, REACT CD/MC 81



TRUE PEOPLE:  
 THE DETROIT TECHNO ALBUM

TRUE PEOPLE: THE DETROIT TECHNO ALBUM  
 4ALP24CD/MC, REACT LP/CD/MC 71

BOINKERS! HAPPY HARDCORE  
 MIXED BY HILXX & SHIRLEY  
 2MIX, CD/MC, REACT CD/MC 83



CAFE DEL MAR VOLUMEN TRES  
 3ALP/CD/MC, REACT LP/CD/MC 84



TAKKYU ISHINO  
 MIX, CD REACT CD 85



KITACHI! A STRONG UNIT  
 2ALP/CD, DOP LP/CD 1



REACT TEST FIVE  
 CD/MC, REACT CD/MC 92



KINKY TRAX COLLECTION  
 MIXED BY DJ SNEAK & PRINCESS JULIA  
 3ALP24CD/24MC, REACT LP/CD/MC 91

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# HOLE IN ONE

'Smoothing out jungle's rough edges to form a silky sheet of sound' is what ENDEMIC VOID's business card would probably say, if he had one

ENDEMIC Void, aka Danny Koffey, is cooking up a laid-back storm. After messin' with the proto-breakbeat as Strictly Rockers on ragga tracks like "Strictly Rockin'" (Labello Blanco), and soft steppin' as Slipstream, Danny has found his true calling with the ambient jungle of Endemic Void.

"It was originally meant as an experimental project," says Danny. "But as I got into it, I discovered the more I moulded the sound it became less experimental and more dancefloor friendly."

Like 1996's "Infectious", the track which turned the heads and decks of Fabio and Grooverider. Or his "Off The Cuff" outing as Tertius (along with Shogun) which has stirred interest from the Bukem camp.

Signed to Language Records in 1994, Danny is quick to point out the influence of label owner, Tony Thorpe, of KLF production fame.

"Tony was the person who encouraged me to do Endemic Void. He is one of a kind. He has this no-boundaries ethic which inspired me to lay down whatever came out."

Living and working in Hertfordshire, Danny has been doing just that. And the result, as heard on previous twelves like "Serious Intent" with its smart jazz piano, is taken to greater floaty heights on his debut album, "Equations". The mellow blend of soft steps, languid grooves and Brazilian-flavoured jazz all merge to form an abstract cup of coffee.

Flowing along the cool lines of free expression, Danny also includes the odd vocal. Danger, his sometime partner, emotes alongside Okey Badmanna's on "Confused", while Emma Stow, from Phosphorous, breezes through "Inner Daze".

As for remixes, Shogun is giving "Hydrosphere" the string treatment, while Nico from No U-Turn darkens "Lionstone".

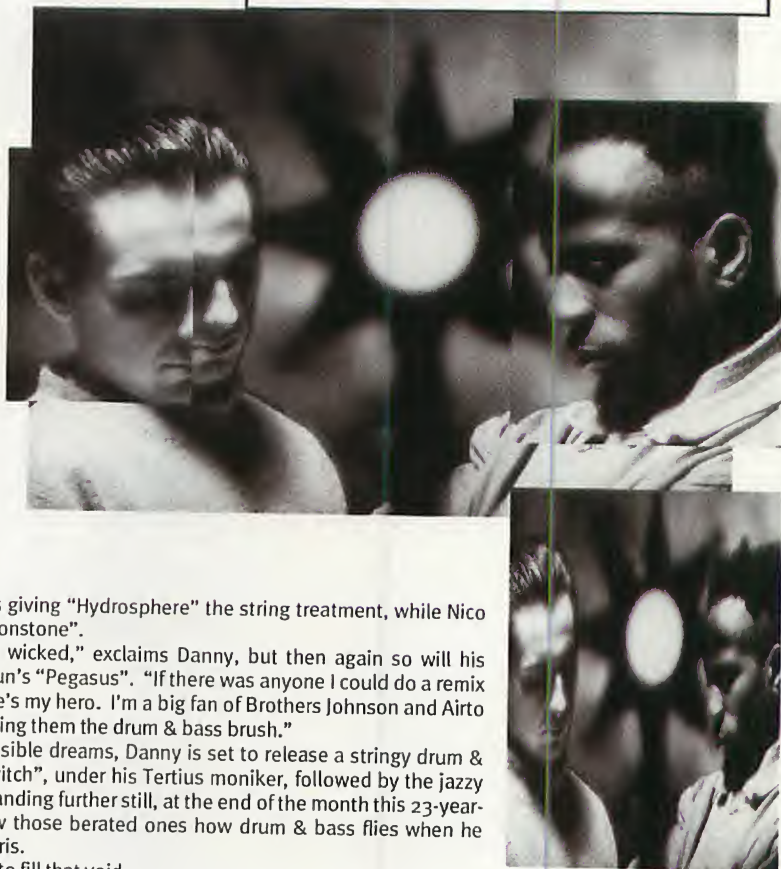
"They're going to sound wicked," exclaims Danny, but then again so will his forthcoming remix of Shogun's "Pegasus". "If there was anyone I could do a remix for it would be Roni Size, he's my hero. I'm a big fan of Brothers Johnson and Airtio as well. I wouldn't mind giving them the drum & bass brush."

In between his not impossible dreams, Danny is set to release a stringy drum & bass meander, "Miracle Switch", under his Tertius moniker, followed by the jazzy "Vibes" on Renegade. Expanding further still, at the end of the month this 23-year-old jungle soldier will show those berated ones how drum & bass flies when he makes his DJing debut in Paris.

Looks like Danny is going to fill that void.

words Jessica Stein

Endemic Void's debut album 'Equations' is out now on Language



# respect

INCOGNITO's Bluey takes us through the sleeve credits on the band's new album

## GILLES PETERSON

If it wasn't for Gilles, I wouldn't be doing Incognito today. He has fought so much for the sound we know as Acid Jazz, which has encouraged artists to continue making it. For me, Gilles plays an important part in that sound, he really encourages you to go that way. Also, this kind of music doesn't go down well with corporations. Taking a 13-piece band live on the road is commercial suicide so Gilles argues our point and stays faithful to the sound.

## MY MANAGER, STEPHEN KING

I went through so many managers in the mid-Eighties when my career wasn't really going at the pace I would have liked, then Stephen came along and made sense of it all. He allows me to get on with the music, while he takes care of all the things I don't have time for. He makes sure my bills get paid. I don't have to worry about mundane things too much because of him.



incognito  
beneath the surface

Album  
produced by Gilles  
Largely written  
by Gilles  
Track listing

## OUR FEARLESS ROAD LEADER, ROBERT HAYDEN

Road managers are like school teachers because we behave like little kids when were on tour, not wanting to get up when we have to. Rob puts up with that but he adds something else. He will tell me how to make our sound stronger and advise me on our set. Last year on the road wasn't easy, and emotionally I was at a low ebb. Rob was there every time with his shoulder, he's like a brother or a father to me.

## DANIEL, CARLA AND JODIE-ANNE

These are my three children who are a very important part of my life. Daniel, who's 17-years-old, did one of the tracks on our remix album. He makes some of the best material I have heard on a drum & bass tip. No, I'm not just being biased. I know his time will come.

## DEDICATED TO AND INSPIRED BY... YOU

Hmmm, that's to the woman I love and that's all I am going to say on that particular subject!

'Beneath The Surface' is out now on Talkin' Loud/Mercury

Album  
produced by Gilles  
Largely written  
by Gilles  
Track listing

Dedicated to... and inspired by... You



Paul Pakenfold, Jabi Paras, David Holmes, Phil Perry, Paul Myers, Pete Morris, Cez, Craig Walsh, Jim  
 Viper, John Kelly, White, Mike McKean, Cousin, Alan Oldmans, Lisa Ford, Er Ja-Va, Greg Tanton,  
 Christian Woodcott, Bill Kinky, Richard Mitchell, Rod Kier, Calum, Dean Thatcher, Dave Dorell, Glenn  
 Cannon, Cofin, Sasha, Dave Morris, Scott Bradbourne, Larry Campbell, Roy George, Digi & T.R. Nick  
 Delgado, Kris Needs, Tim Jefferies, Noel Watson, Sla Mashum, Phil Asher, Maurice, Roc & Kato, Moose,  
 Solitaire G, Eric Powell, Edzy, Helen Rhodes, Craig Christon, Matt Thompson, Maurice MC20, Scott & Robbie  
 Hardkiss, Nick Peacock,  
 Luv Dup Twins, John  
 Paul Trouble Anderson,  
 Marshall Jefferson, Marri,  
 Terry Bouthier, Dave  
 Jules, Jeremy Healy,  
 Trent, Chez Damier, Blake  
 Harvey, Justin Robertson,  
 Black, Alistair Whitehead,  
 E.A.S.E, Kid Batchelor,  
 Ashley Beedle, Stuart  
 Gleason, Alex Knight,  
 Actesan, Alan Russell,  
 Nick Simpson, Johnny  
 Dale, Mark Dawson, Jose  
 Slater, Terry De Ja Vu, Mr  
 Jones, Craig Bartlet, Jon  
 McCready, Warren, Kevin  
 Conrad, Andrew  
 Steve Proctor, Paul Wain,  
 Andrews, Billy Nasty,  
 Garnier, Darren Emerson,  
 Wilkinson, Simon Cooke,  
 Egg Bam Yasi Dimitri,  
 Digs & Whoosh (DJ),  
 Phil Gifford, Eddie Nashin,  
 Rasaria, Stacey Pullen,  
 Morales, John Acquaviva,  
 DJ Gusto, Keoki, Ron  
 Young, Juan Atkins,  
 Chandler, Shaun Ferguson, Nicky Hallaway, Pete Tong, Kevin Saunderson, Jim Masters, Johnny Abstract,  
 Dimitri, Mark Moore, DJ Dag, Moose, Norman Jay, Red Marc, Chrissy Tee, Ricky Morrison, Paddy  
 Tantra, Kenny Cee, Ross Allen, Carl Clarke, 95 North, L.T.J Bukem, Doc Scott, L Double, Bobbi &  
 Steve, Deli G, Roberto Mello, Saul Junktion, Nigel Walker, Martin Lever, Special thanks to our residen  
 Ralph Lawson, Huggy, Lee Wright, James Holroyd & Simon Mu - most of all miss you Al

**FOR THOSE WHO ROCKED IT**



**WE SALUTE YOU!**

Tasha Killer Pussy,  
 Williams, John Digweed,  
 Lee Fisher, Alfredo,  
 Paul Bleasdale, Tom &  
 Camacho, Seb Fontaine, Judge  
 Claudia Coccoluto, Ron  
 Blater, Roy the Roach,  
 Marc Auerbach, Brandon  
 Jam M'C's, George  
 Francesca Farfa, Dr Dereck,  
 McMillan, Dominic  
 Emma (DJ), Rob  
 Roger Sanchez, Jeff Johns,  
 Viscious, Pete Heller, Colin  
 Padilla, Jon Marsh, Luke  
 C, Terry Farley, David  
 Da Silva, Paul Daley, John  
 Murry, Kevin Swann, Breeze,  
 Weatherall, Keith Elderfield,  
 Jon Pleased Wimmer, Kelvin  
 Wide Meikle, Laurent  
 Norman Jay, Mark  
 Jake Purdy, Doc Martin,  
 Paul Gatel, Darren Price,  
 Gayle San, Gordon Kaye,  
 Fowlkes, DJ Pierre, Ralph  
 Danny Tenaglia, David  
 The Stickmen, Dave Clarke,  
 Trent, Jazzy M, Claude  
 Blake Baxter, Keri

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Beedle, Rocky and Diesel on four decks at Cream, Liverpool. picture: Raise-A-Head





The World Breakdancing Championships at Shepherd's Bush Empire, London. picture: Raise-A-Head





Jimmy Cauty with the armoured vehicle he brought to the A30 protest site at Trolheim. picture: Samus McCaffery







released 18th november 1996



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**Queue-hell** is one of the less pleasant aspects of clubbing life. Standing for hours in sub-zero temperatures with only a smouldering B&H for warmth can be a grim and sobering experience. But now clubland has grown up and is putting its sensible clothes on. Those fleecy winter warmers formerly worn only by mountaineers are currently highly desirable among the camping/clubbing massive and can be spotted up and down queues the length and breadth of country. Here's our guide to the best of the fluffy bunch...



Antoni & Alison bobbie hats:  
£35 each



Hats ( top) Napapijri: £30, Headworx: £14.99,  
(bottom) Kangol: £13.50, Karrimor: £11.50



Quicksilver gloves: £96.99



Bloc ski goggles £49.99 each



Napapijri fleece jacket: £140



Teddy Smith fleece-lined jacket: £99



Diesel jumper: £55  
Hooch gloves: £17.50



Henri Lloyd fleece-lined jacket: £190



Simmer Style jacket: £59.99





**Henri Lloyd fleece-lined jacket:**  
£175



**Headworx fleece:** £49.99  
**Hooch hat:** £17.50



**North Sails sleeveless puffer:** £80  
**Hooch puffer jacket:** £99.95



**Hooch grey fleece:** £69.95  
**North Sails red fleece:** £75



**North Sails fleece-lined jacket:**  
£255



**North Sails fleece:** £75



**Firetrap green jumper:** £58  
**Firetrap navy jumper:** £60



**Diesel trousers:** £213



**Hooch fleece skirt:** £44.95



**Duffer blue hooded fleece:** £70  
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**Napapijri fleece jacket:** £93



**Karrimor hooded jacket:**  
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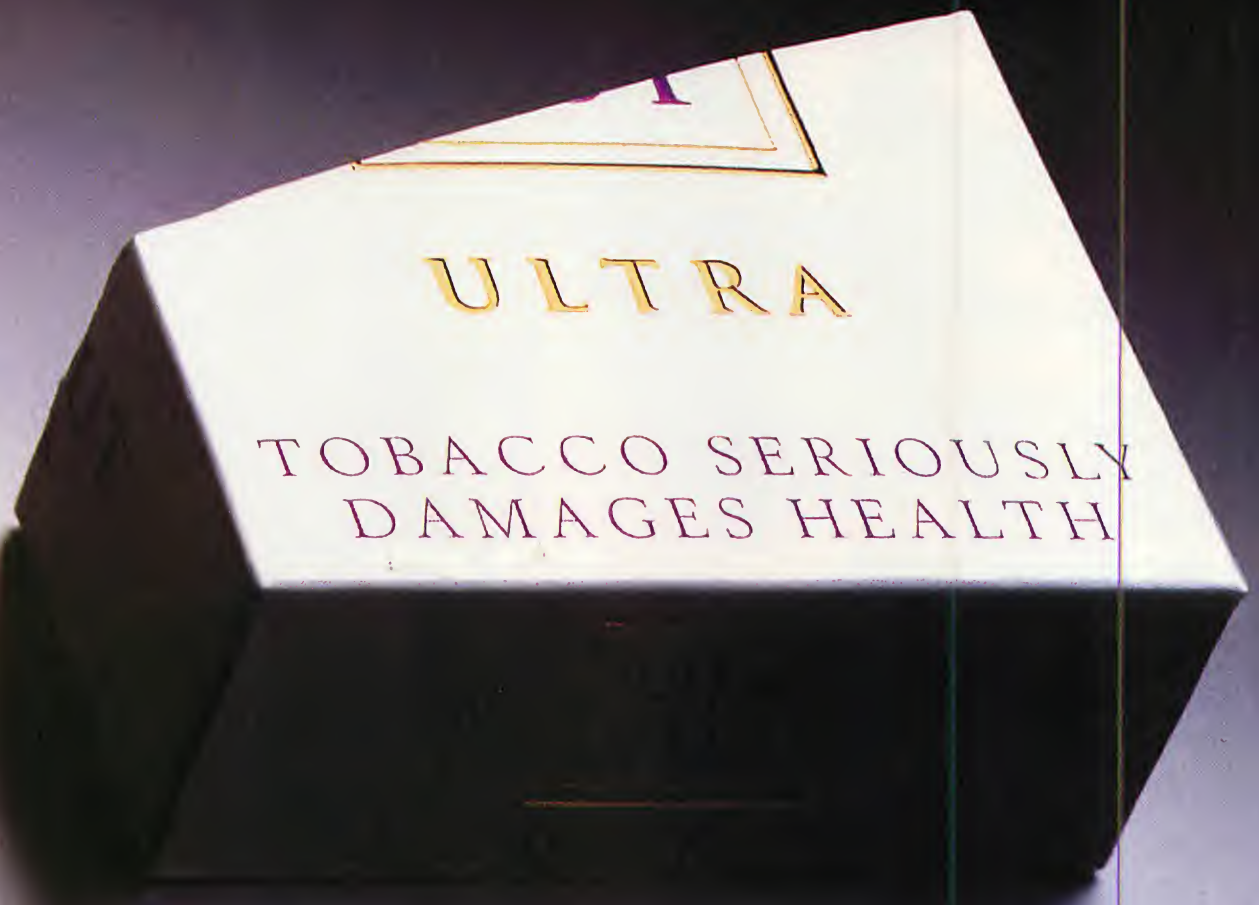




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# hell

*raisers*

The death of Tupac has left the hip hop bad boy vacancy wide open. **MOBB DEEP's** Havoc and Prodigy have already more than filled his shoes musically, but how far are they prepared to go when it comes to walking the walk and talking the talk?



## "HIP

HOP IS MORE THAN MUSIC. IT'S A WAY OF LIFE."

Lauryl Hill, The Fugees, February 1996

*"I think the whole world's going insane/I fill my mind up with liquor and drink away the pain."*

Mobb Deep - "Drink Away The Pain", 1995

### WHAT'S WRONG WITH HAVOC, PRODIGY?

"He's been drinking."

Where is he now?

"Drinking some more."

An October afternoon at Loud Records, New York, and one half of the Mobb Deep duo has disappeared into the rabbit warren of offices which is also the recording home of the Wu-Tang Clan.

At the photo session, only Prodigy is positioned in front of the camera. Our photographer has encouraged him to peel off his baseball shirt so the full impact of his body art can be captured.

Across Prodigy's chest are two tattoos. "It's All About Crime" is written in highly intricate text next to a Grim Reaper visual. Barbed wire patterns snake up his right arm, while the new Mobb Deep dragon insignia has been inked between the thumb and index finger on his right hand.

Havoc appears. He's not happy. He needs a cigarette and he doesn't like the video playing on the TV in the background. He curses as the music plays on. Prodigy just nods and laughs.

EARLY IN 1995, MOBB DEEP RELEASED THE HIP HOP ALBUM of the year. No contest. With "The Infamous", they captured something special. It wasn't just the brilliance of their lyrical flow or their stunning production finesse. Nor was it just that their vision of the world gripped with biting insight.

There was something else which cut a little deeper. "The Infamous" added a clarity of another dimension. Their third album, "Hell On Earth", seeks to pick up the threads of their tales with the aid of their rugged productions and the street-smart steely view of their everyday lives. Raekwon continues his association with them and guests on a track, as does his fellow Wu-Tanger, Method Man. Likewise, NY rapper, Nas, steps into the world of the Mobb. Mostly though, "Hell On Earth" is Havoc and Prodigy's domain. And their path is an unpredictable one.

### "BOB FUCKIN' DOLE!"

A couple of hours earlier, Havoc is pacing the floor of the Loud conference room, dropping cigarette ash all over the carpet. Prodigy is sat on a sofa listening to his partner rage about the man running against Clinton for the US presidency.

"I swear," rants Havoc. "In the year 2000, the Millennium Year, I swear to God, y'know that hand of his which doesn't move, the one that always has a fuckin' pen in it, something is going to happen with that. It's scary shit."

Prodigy laughs at his partner. ➡





"He's got a retarded hand, that's all. It probably don't mean anything at all," disagrees Havoc.

"No, no, no. Everything means something. Why the fuck has he always got a pen in his right hand?" Another thought has come to mind and he excitedly shares it. "You know, it might be a fake arm!"

Prodigy smiles at his partner.

"Trust me," continues Havoc. "If we don't vote, he's going to be President. Which won't be so different, except he's going to be more drastic. Then there's that pen in his hand, and then 2000 comes. Whew! It sounds odd but he's going to do something strange with that hand."

Just as you're thinking the world has turned very weird, Havoc comes back.

"Yo, P. Tell me what they've been saying about the year 2000 in those books your reading. Something drastic is going to happen, right?"

Prodigy stares at his partner with a reassuring half-smile on his face.

"No, it doesn't say anything drastic is going to happen. What's going to change has started changing already," he adds philosophically.

Havoc's attention diverts to the video which is being shown on TV. Tupac beams out into the room.

"This is one of his best videos. This shit makes me want to cry. I don't care what nobody says. You know what? I don't believe that nigga is dead. He can't be dead! It's deeper than we think, the FBI is involved. He's not fuckin' dead, they're trying to bring somebody down!"

HAVOC AND PRODIGY MET AT HIGH SCHOOL IN MANHATTAN. THEY BOTH TRAVELLED INTO NEW YORK from the suburbs. Prodigy, a native of Long Island and Havoc hailing from the infamous Queensbridge projects in Queen's. Last year, just before "The Infamous" had rocketed them into another league, Prodigy had recalled his first meeting with Havoc.

"We met in the lunch-room. We were rhymin' an' shit and we started battling each other. We were two little shorties and I guess that's why we came together."

It was 1989 and the pair began a personal and professional relationship which has seen them through three albums, two record deals, several personal tragedies and the type of daily traumas they have so vividly captured in their music.

Initially, Prodigy's mother acted as a manager for them, getting them into local talent shows and putting up money for them to record their first demos. Havoc refers to her generosity, knowing with hindsight that even when she was giving him five dollars to get home, it was five dollars more than she could spare.

WHILE HAVOC WATCHES THE TUPAC VIDEO, PRODIGY IS RECALLING HOW HE USED to rob people "for fun". And how, as a teenager growing up in the projects, most of his friends were doing the same.

The Mobb Deep mind-set is many-pronged. Firstly, they believe few people can be trusted. Prodigy explains that Havoc's cigarette habit, and their love of liquor, is part of a master plan which caught them at such an early age, they didn't realise what they were being suckered into.

They also believe that, however many albums they sell, they'll always get "the smallest chunk" after "it's been through about four or five different companies". Havoc maintains, above all else, that if they hadn't pursued their musical path, they'd be left with few alternatives.

"...And I wasn't born to work in McDonalds or Wendys, I was born to make music."

Motivation to build a better future for their families is at the heart of Mobb Deep's dragon. Their environment bears all the hallmarks of a traditional American ghetto, with its wastelands and wasted people. Alcohol, drugs and guns have been the regular currency for generations, while young black men in the Nineties have an estimated one-in-five chance of reaching 25.

Hair-trigger responses are common with people who've been deprived of the benefits and facilities of middle America. Yet they have the tools of self-destruction at their disposal.

Millennium theorists refer to it as "controlled chaos". A time when people of equal status turn on each other instead of questioning their situation outwardly. In this case, it's black on black violence, brothers killing brothers. Frustration is high. Care is at an all-time low.

IT'S A PLACE WHERE "THUG LIFE" RULES BECAUSE ITS INHABITANTS FEEL THEY HAVE so little to lose. And this is Havoc and Prodigy's hell on earth.

They are supplying a demand not of their own making. They tell the tales they do because they know it's an almost sure-fire way not to have to return to where they came from. They've seen how the tragedy of their surroundings has become big business. (As have The Notorious B.I.G., Snoop Doggy Doggy and the Wu-Tang Clan, who have all made their money telling dark tales). "Bloodsport", from "Hell On Earth" tells it like it is: "This ain't rap, it's a bloodsport/Ya life cut short/Ya fell short/The pressure's on high, full court".

TUPAC'S VIDEO ENDS. HAVOC'S EYES ARE GLISTENING AND THE mouthy exuberance has now all but disappeared. His mood has become serious.

Like Tupac, death is a recurrent theme for Mobb Deep.

Their world-class 1994 single, "Shook One's Part II", captured the depth of their thoughts:

"Meanwhile, back in Queens, the realness and foundation/If I die, I couldn't choose a better location/When the slugs penetrate, you feel a burning sensation/Getting closer to God, in a tight situation."

Mobb Deep's work has always been littered with between-song skits which hammer home their suspicious mind-state and "don't give a fuck" attitude to a soundtrack of gunshots and battle-scarred casualties. A route, as we have sadly seen with the death of Tupac, which can lead to a very real conclusion.

You at look the deflated Havoc sat in front of you and try to correlate him with the bravado of his words and music. Somehow it just doesn't fit.

Is he, you wonder, truly the fearless darkheart he portrays?

"It's not death that frightens me," he retorts, his energy quickly returning. "It's what happens afterwards. All my life it's been about how, if you do certain things, you're going to burn in hell for eternity? Get the fuck outta here. I don't believe in that shit! Can you imagine that?"

Prodigy can't.

"You ain't gonna burn in hell, what's going to burn? Your body? No, it will be laid out in a casket."

Havoc isn't convinced.

"Your soul then. They say your body can't burn because your body's in the grave but who's to say your body's in the grave? Nobody can say what's going to happen, but I'm scared of what could."

He pauses. Then suddenly leaps up, his voice jumping several notches.

"What if I got killed now? Everyday I get mad flashbacks of being shot."

Havoc was shot?

"No," he shakes his head. "But I've nearly been killed because of all the things I've seen. When I'm sat in the car, I'll be looking everywhere. One day somebody will walk up to me and... Bang! That's how I'm thinking."

IT TOOK THEM FOUR YEARS TO SECURE THEIR FIRST RECORD DEAL WITH Island's 4th & Broadway. They debuted with "Juvenile Hell" in 1992 and fell out with the label shortly after. Once again, they found themselves without a deal.

With every penny they could scrape together, the duo recorded a new batch of songs which were the early demos for "The Infamous". At the beginning of 1995, shortly after they signed with Loud, "The Infamous" appeared. Life began to look up.

The album went on to be a gold-selling release in the US. Its success has enabled them to up the quality of their lives. At the age of 22, their fortunes are promising. Materially.

Prodigy's Cherokee jeep parked outside is an obvious testament to what their success has enabled them to acquire. These days, he lives in Queens with his girlfriend and their five-month-old son.

Havoc, on the other hand, is still at home with him mum. He wants to buy his own place, his mum wants the same thing, but he can't.

"What does it tell you?" he asks, "If I have the money to buy but nobody will handle it?"

That you're trouble?

"Credit is everything here," he responds.

In reality, as on record, Havoc and Prodigy are the same characters. Spontaneous and thoughtful. Flighty and responsible. Dominant and relaxed. Each shining. Two different characters who play their roles meticulously. Havoc with his fiery rhetoric and Prodigy with his calm philosophies.

**"Back in the day, I'd probably have been a preacher. I'd have been talking to the people when they were heading here on those slave ships"**

"BACK IN THE DAY, I'D PROBABLY HAVE BEEN A PREACHER," CONCLUDES HAVOC, much to the amusement of his partner. "I'd have been talking to the people when they were heading here on those slave ships, 'Don't worry about it people, we're going to take you to the Promised Land. God will set you free.'"

He pauses, before returning to the conversation with a serious tone.

"The only thing is, you got to die before you are set free."

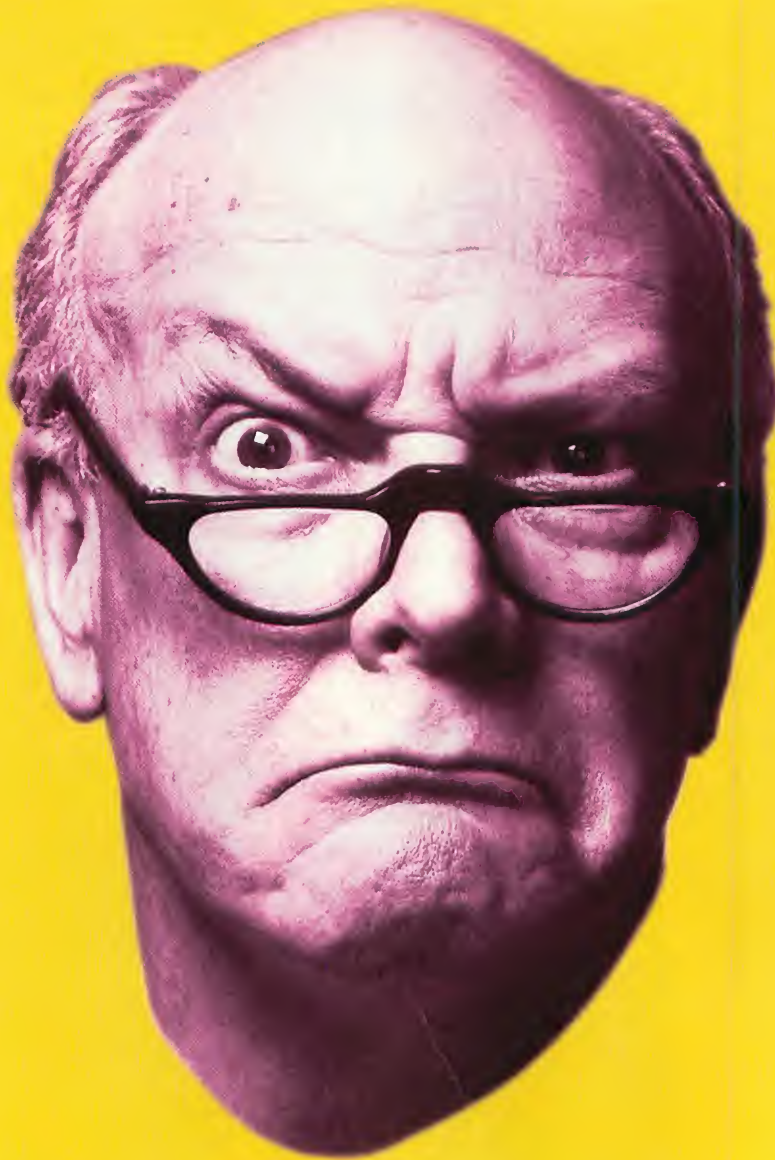
Outside, Hurricane Josephine has come to New York. This morning's news said she had terrorised Florida the night before with winds of up to 70mph and seven inches of rain. One report even claimed a

tornado had picked up a truck and carried it half a mile down the block. Before the night is through, winds howling at up to 50mph will race between the city skyscrapers. Such conditions would appear to echo the dramatic extremes of Manhattan's inhabitants. Hell On Earth? In some places more than others.

**'Hell On Earth' is out now on Loud/RCA**







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# the **END** is nigh

The End's Muzik-sponsored European Cultural Exchange Tour left London months ago and has just chugged back home slightly the worse for wear. Here are the highlights. Your conductors are Mr C and Layo themselves

"There's a sign outside the club saying 'Mr C won't be linked via ISDN tonight. He will be here in Virtual Reality' so people keep pinching me to see if I'm real"

The End's Muzik-sponsored European Cultural Exchange Tour left London months ago

**FRIDAY JULY 26  
QUEENS CLUB, CANNES, FRANCE**

**LAYO:** Fly Easy Jet to Nice. We love Stelli, the guy who owns Easy Jet. You get on the plane and there's a photocopied pamphlet featuring a little picture of him saying, "I hope you enjoy the flight". He's even got a little Hitler moustache!

You can sit anywhere on the plane, just like on a bus.

We try it on with the three girls in front of us, but things come

to a rapid halt when we ask them what kind of music they like and they immediately reply, "Anything but dance music!" Conversation over.

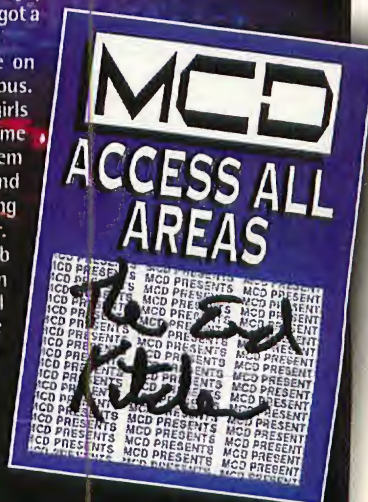
Tom Parris, a DJ who has played the Sub Terrain night at The End, has been living in

France for about four years, organising illegal warehouse parties. He's really on the case here and he's promoting our party, so the club is packed. Drink prices are a bit steep (£12 for a vodka and tonic) but people are still having it.

Laurent Garnier comes down with Lady B, but he's only in the building 15 minutes and the security guards are searching him. When Laurent asks why, they tell him, "We don't like who you're talking to".

Meaning me and Mr C! He doesn't stay long after that.

Matthew B is completely out of it by the end. It's seven in the morning, they've turned the system off and everyone's getting their coats, but Matthew's still rocking. He doesn't realise it's only the DJ monitors which are





# The End Tour



The End posse cleverly disguised as the British Olympic squad



Darren Emerson



Unique



The Shamen

still on but he's got them up at full blast and is totally oblivious to everything.

## SATURDAY AUGUST 3 SUMMER SOCIETY, LINZ, AUSTRIA

**MR C:** Layo stays at home for this gig, so I go on my own to meet Stacey Pullen and Colin Faver at Heathrow. Stacey's not too well. Food poisoning from a curry last night.

We get the flight and arrive in Austria to find we're playing an excellent venue up in the mountains. Colin and Stacey are in the techno room, while I'm in the house room. There are other DJs and acts in between Colin and Stacey, so it all feels a bit fragmented. Stacey's knackered, plays an early set and goes to bed.

Afrika Islam, the son of no less than Afrika Bambaataa, is playing the same room as me and I'm determined to grill him. Is he the real deal? Is he really the son of Bambaataa? In the end, the guy gets the thumbs-up because he comes out with loads of stories from the old days and he really seems to know what's going on. He plays like a hip hop DJ, but mixes up anything from Kadoe's "The Nightrain" to solid underground techno and house like HMC. It's really aggressive and in-yer-face because he doesn't really cue the records up. He simply throws them on.

Colin Faver is also on top form tonight. He plays good

quality techno, 135-145 bpm, minimal and tripped out. The madder it gets, the more the crowd love it.

## FRIDAY AUGUST 23 – SUNDAY AUGUST 25 CYBERVISION AT OSLO ROCK FESTIVAL, NORWAY

**LAYO:** The Cybervision event is part of the much bigger Oslo Rock Festival. Friday is fairly quiet, but there's still some really good entertainment on offer, especially in the back room of our venue where a kind of DIY "Rocky Horror Picture Show" is taking place. Most bizarre. Mr C and I both play, but the crowd isn't really with us.

It hasn't rained in Oslo for three months but, naturally, on the Saturday morning, it rains so much that flood warnings are issued after just three hours. What's more, the venue that was originally booked for the gig, a theme park outside town, cancelled four days ago. Luckily, the promoter has managed to book the old town square instead! Around 10,000 people are expected to turn up, but in the event only about

2,000 brave the appalling weather.

Utter chaos ensues during The Shamen's Sound System performance. We're doing the instrumental set from "Hempton Manor", the band's latest album, and we are interrupted by not one, but two power cuts. C asks the crowd if anyone has change for the electricity meter, and the next thing we know, coins are raining down on us.

C then goes on to DJ at The Central Club. The big room features Robert Leiner and Empirion, while C plays in the back room with Cari Lekebusch, who is amazing.

We move on to an after-hours club at 6am. Mark from N-Joi is totally off his nut and keeps taking his shoes off and throwing them on the floor in some sort of protest. Pretty soon, shoes are flying everywhere as we all join in.

On the Sunday, there's a disaster at the airport on our way home. We wait three hours for our flight and then British Airways go and cancel it. Pandemonium ensues as everyone scrambles to transfer to another flight. Thanks to our very persuasive tour manager, we make it. As we look back, we see that the Muzik journos haven't! Ha-ha-ha!

## WEDNESDAY SEPTEMBER 4 GINO, STOCKHOLM, SWEDEN

**MR C:** The only bad date of the tour. The club is absolutely minute, but the people are very nice and there's a cool restaurant with music from the club pumped through it. Tonight's gig in Stockholm has been brought forward after two dates in Denmark were cancelled. The only problem is that nobody seems to have told the punters. Plus there's some stiff competition from Cari Lekebusch who's got a residency just down the road. In the end, only about 150 people turn up, but they all go bananas. It's just a shame there aren't more of 'em.

## SUNDAY SEPTEMBER 8 THE KITCHEN, DUBLIN, IRELAND

**MR C:** The tour hits In The City in Dublin, but we miss our flights because Layo mistakes the arrival time for the departure time! When we finally get there, we play at U2's club. It looks like the bar in "Star Wars". Matthew B goes on first and is superb. I play a twisted, fucked-up acid set and the crowd really go for it. No sign of U2, though.

After the gig, we head off to the hotel and 40 of us crash the Soma posse's room, only to get thrown out by some over-zealous security guard. We then spend hours mucking around in the lifts trying to evade Mr Fascist Porter.

The next day, we go on a serious binge. We get spotted by some Shamen fans who insist on showing us their

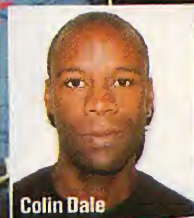
### TUNES THAT ROCKED THE END TOUR

- GREEN VELVET – "The Stalker (Remixes)" (Music Man)
- FATBOY SLIM – "Everybody Loves A 303" (Skint)
- STEVE STOLL – "Mister Proper" (212)
- BOO WILLIAMS – "Home Town Chicago" (Relief)
- MUSIC FOR FREAKS – "Spoo" (Plink Plonk)
- KILLER LOOP – "Someone" (The End)
- BOOM BOX – "Breathe" (Sounds)
- SNEAK & ARMAND – "Futuristic Cypher" (Relief)
- MARK BROOM – "Like Life" (Pure Plastic)
- KUMO – "Kick Arse" (Autoi)





Matthew B



Colin Dale



Layo



Stacey Pullen



(above, left to right) Unique, Mr C and Layo



Mr C

buttocks. One of the blokes turns out to be the former drummer of King Kurt. At least that's what he tells us.

We end up at the Cream party at The Pod and can just about hear Roger Sanchez every time the door to the VIP room swings open. We hook up with Jim Masters for a mad session and, by early morning, we find ourselves in a dockers' pub. The weekend starts here! Layo phones London at five in the morning and wakes up Douglas from the club, who informs him that we've won the Disco International Club Of The Year award! More serious partying follows.

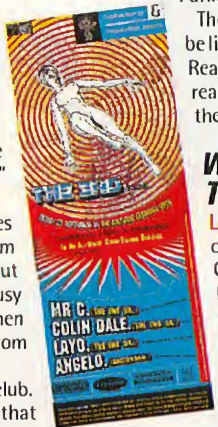
We miss our flight back home because we're way too mashed. Luckily they put us on the next plane without charging us. They probably can't wait to get rid of us!

## FRIDAY SEPTEMBER 13 APOLO, BARCELONA, SPAIN

**LAYO:** We meet Diesel at the airport. C is just back from Ibiza and on top rude boy form with the authorities. The girl at the desk asks, "Did you pack your bags yourself?" and C goes, "Yeah, I packed them all by myself and there's nothing electronic in them, apart for the records which are all electronic music!" Inevitably, we get all our bags searched.

At the club, Diesel's set really surprises us. It's excellent, with everything from Basic Channel to hard, dubby house, but the place doesn't even start to get busy until nearly two in the morning. And then it's mobbed. Funk D'Void and Richard from Soma are among those who turn up.

There's a really stunning girl at the club. Everyone's on her case, but it turns out that she loves the track Diesel did for Nuphonic. One minute they're standing there and the next they've disappeared! Diesel remains a gentleman and stays schtum the next day.



We really need to rest and recuperate on Saturday, but Diesel insists on dragging us all round the shops looking for shoes. In the end, we go back to the hotel while he carries on looking. He probably went off with that girl again and used the shoes as a cover!

## SATURDAY SEPTEMBER 21 THE END, LONDON

**MR C:** We're supposed to be in Belgium tonight for a gig at Democracy in Ghent, with a live ISDN link to The End and DJ sets being broadcast between the two clubs. However, the Belgians don't get their shit together, so we get Darren Emerson, Trevor Rockliffe and Andrea Parker to play down at The End.

There's a sign outside the club saying, "Mr C won't be linked via ISDN tonight. He will be here in Virtual Reality" so people keep pinching me to see if I'm real! It's a phenomenal night and we have to close the doors at 1am with 400 people locked outside.

## WEDNESDAY SEPTEMBER 25 THE REX CLUB, PARIS, FRANCE

**LAYO:** Dave Angel can't make this show because of family problems. He's replaced by Colin Dale. C and Colin Faver go over on Eurostar, but Colin Dale fails to show, even though we've bought a ticket for him. We phone him when we get to Paris and pay for a flight later in the evening. He doesn't make that either. The promoter is fuming. He'd previously booked Colin for a party in Dijon and he failed to show for that, too. Loads of us go for a meal before the gig. It's a top restaurant. Except that a waiter trips up and drops a plate of sea-snails down C's back. He smells of garlic and fish all night. Yeurghhh!

All the French posse are at the club, including Laurent, DJ Deep and Gilbert. Colin Faver plays yet another top set of psychedelic, tripped out funky techno, while C drops in a fair bit of intelligent drum & bass. It's C's first time at The Rex and, as he discovers, this club is definitely worth the hype. It has an amazing sound system and a great crowd.

For Eurostar, though, it's *nul points*. On the way over, C and Colin attempt to go on a vodka bender but are thwarted when the barman announces that, after just three miniatures, the bar has run out. What kind of service is that? Then, on the way back, they run out of breakfasts!

## FRIDAY SEPTEMBER 27 FREEZE HOUSE AND CHEMISTRY, AMSTERDAM, HOLLAND

**LAYO:** Amster-damaged, more like it. We avoid the commercial coffee shops in favour of places like Grand Prix and Abraxis. We score some excellent Shiva and Jack Herrer, plus some hash-skunk and Durban Poison.

C stays with the former Shamen vocalist, Victoria Wilson-James. She's just finished recording her debut solo album, featuring some Shamen co-productions, while Killer Loop (myself and C) have done some mixes for her single. She's on full-on form.

We were meant to be playing in a squat commune, but the police raided it two days ago, so the gig is moved to a club called Seymour Likely Too. Bizarre. The decks have an annoying warning light which flashes every time you put the volume up too high. It's flashing all night long. The promoter threatens to pull the gig if Colin Dale fails to show, but this time he does. Thank God. Doc Martin turns in a top set, too.

## SATURDAY SEPTEMBER 28 RAVE CITY, MUNICH, GERMANY

**MR C:** Layo stays for a couple of days in Amsterdam, while Matthew B, Colin Faver and myself go off to play at Rave City in Munich, which holds 15,000 to 20,000. We're sharing the room with Les Ryder and Carl Cox from the Cream/Ultimate tour. Robert Miles is there, but he doesn't say much.

We drink endless vodka and Red Bull cocktails from half-pint mugs. The Oktoberfest beer festival has just started out here, so we whistle at all the geezers in their sexy *lederhosen*. It's complete madness.

After the club is over, Matthew and I head for the Ultrashalle. By the time we get there, it's on its last legs, so we find another club which starts at 8am. From there, it's off to the beer festival in the afternoon. There are 20 beer tents, each one the size of Earls Court and all stocked up with every brand of beer imaginable. Loads of pissed-up Germans, too. We stay all day and all night.

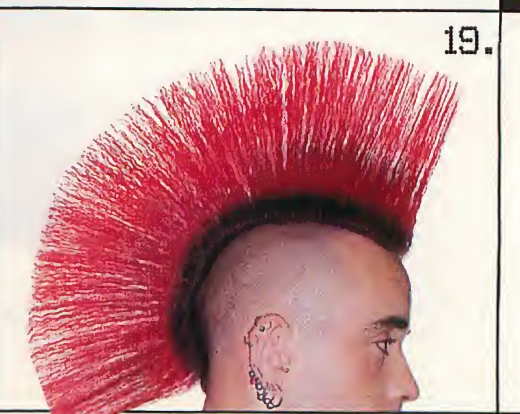
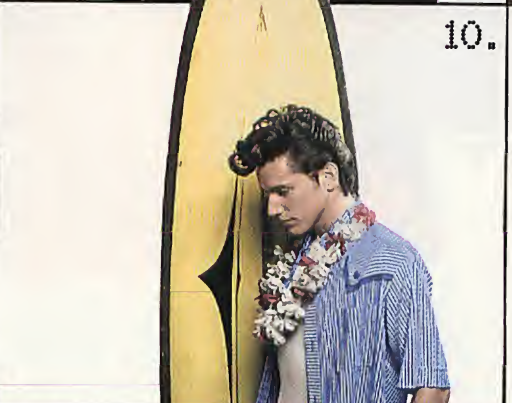
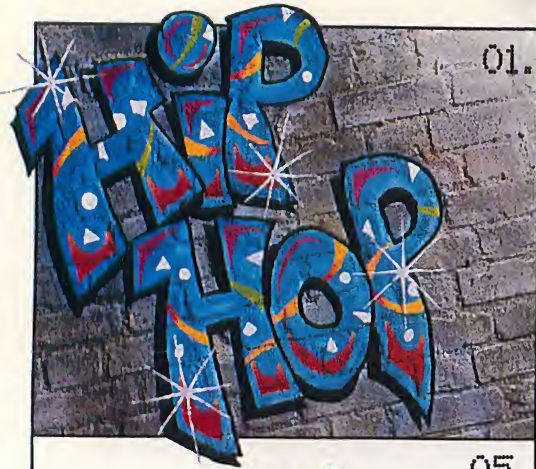
Not surprisingly, we miss our flight home yet again. Matthew has bruises on his arm and doesn't even know how they got there. By Monday we're really suffering. Matthew's shaking like a leaf. Oh well, that's life on the Trans-Europe Express!

**The End Tour also visited Edinburgh's Pure, with Mr C and Marcello, and the University of Glamorgan, with Layo, Mr C and Trevor Rockliffe.**

**The Shamen's latest long-player, 'Hampton Manor' is out now on One Little Indian. The new release on The End's eponymous imprint is Rio Funk's 'Babes From Bahia'**









# SONY



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# shooting stars

Being paralysed by a freak accident while still at school wasn't a set-back **PAUL JOHNSON** was prepared to entertain. A DJ for longer than most people have been into dance music, he's also a prolific producer and a guiding light to many of Chicago's up-and-coming artists

**IT'S** 1987. AN ORDINARY AFTERNOON on Chicago's southside. Paul Johnson is making his way home from high school with a cassette full of new tracks that a friend has given him. Eager to hear it, he quickens his step as he gets close to home. He should just be able to hear the whole tape before his friends from school arrive for one of their regular afternoon parties (for a few hours every afternoon, the Johnson's basement is transformed into a miniature club when Paul gets behind the decks to play a mix of house, disco and commercial radio music).

When Paul gets home, he runs into his brother and one of their friends from across the street. Pretty soon, they're hanging out, dancing, checking the tunes. Then suddenly, there's a problem. The friend, who's running with a local gang at this time, has a gun tucked into the waistband of his trousers.

"That's not safe," cautions Paul. "If you're gonna have a gun, at least take the clip out of it."

The friend complies but, crucially, forgets that the gun has already been cocked, leaving a single bullet in the chamber. Pretty soon, there's some horsing around and the gun comes out of the waistband. Only this time, a single near-fatal shot rings out and a bullet enters Paul Johnson's left shoulder, colliding with his spine and leaving him completely paralysed. It's another ordinary afternoon on Chicago's southside...

"I just happened to be in the line of fire," remembers Paul. "It was totally accidental. I live in a neighbourhood which can sometimes be pretty rough. It's not Tel Aviv or anything, but it can be rough. The fact I got shot had nothing to do with where I live, though. It was just one of those million-to-one chances. I just happened to be in the line of fire."

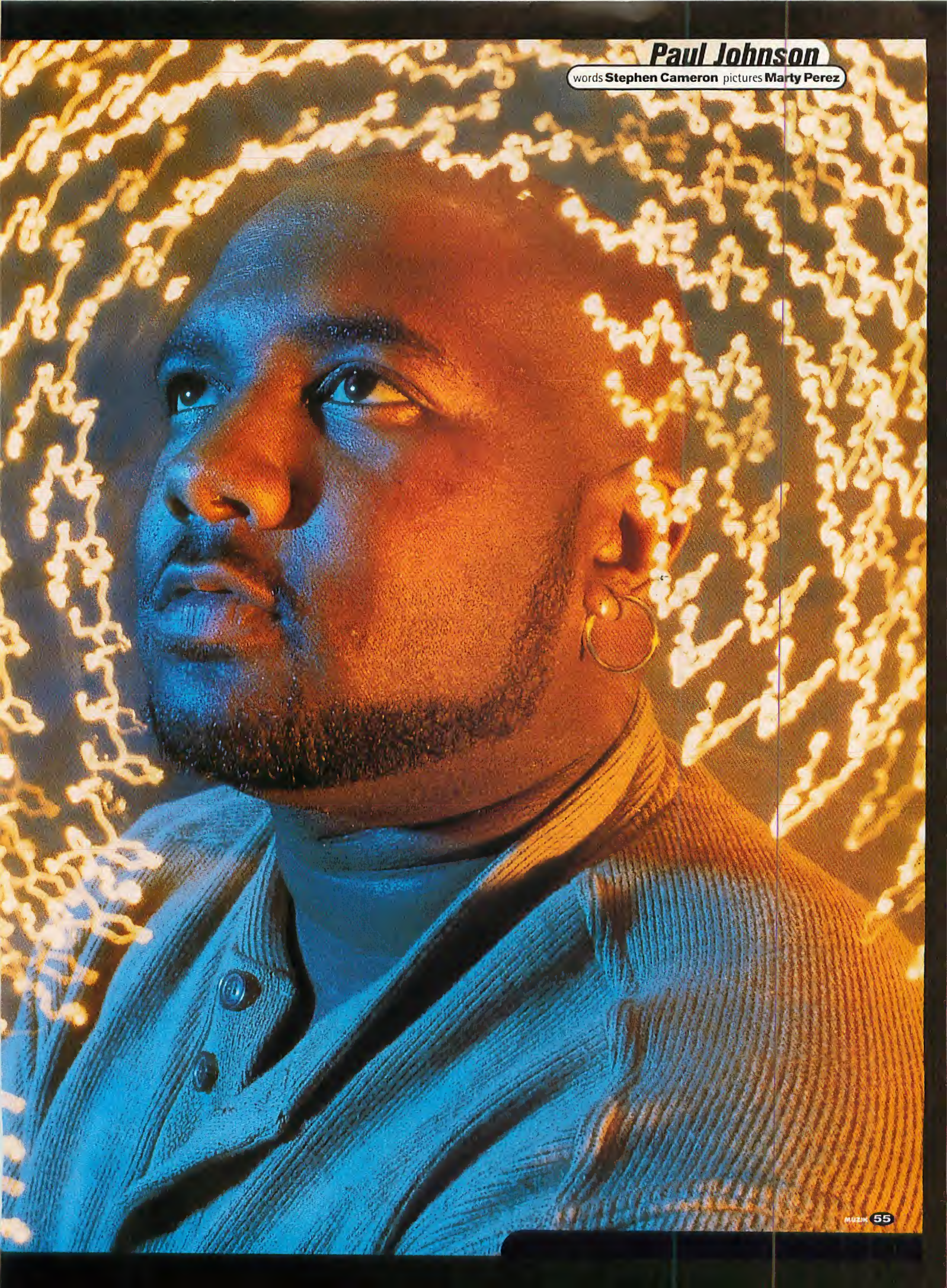
THERE ARE PEOPLE WHO'LL TELL YOU INSPIRATIONAL STORIES ABOUT HOUSE MUSIC. They'll talk about the drugging and fucking at The Warehouse when Frankie Knuckles had the doors locked and played sweet grooves all night long. They'll tell you about ➤



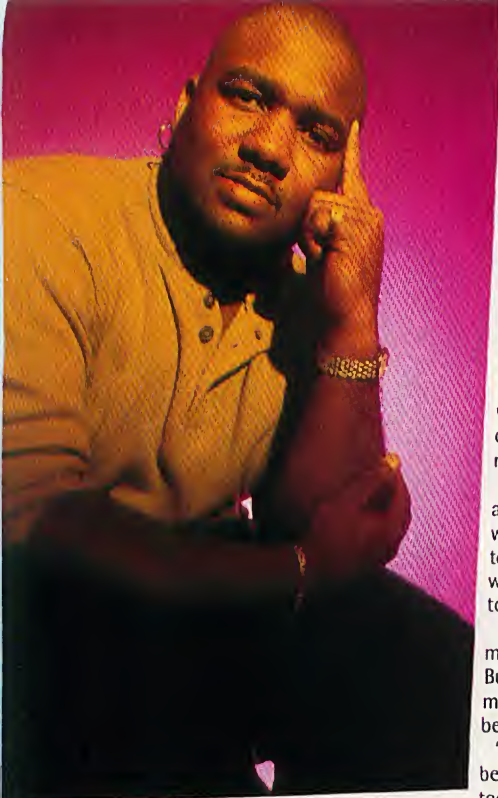


# Paul Johnson

words **Stephen Cameron** pictures **Marty Perez**







the heroin-addicted Ron Hardy, fevered and ill but still managing to set The Music Box alight with a set so inspired it'd make angels weep.

You'll hear how kids from the Cabrini Green projects mixed with kids from the suburbs, losing themselves together in this brand new future music. You might even hear how Larry Sherman sold Trax records from the boot of his car, getting enough money together to do the deals which eventually took house music off the streets of Chicago and onto the dancefloors of the world.

Maybe you think you've heard every tale house music has to offer. But when Johnson "just happened to be in the line of fire" that day, it was the beginning of something even more remarkable.

"Sometimes I feel maybe God did this to me on purpose," admits Paul. "After the accident, it took me a long time to come to terms with being confined to a wheelchair. I was paralysed, I could only just move my neck and arms. But in the end, it made me more determined to pursue my music."

"Until then, my life could have gone in any direction. I was an athlete, I'd even thought of joining the army. But once I was confined to a wheelchair, those options weren't open to me anymore. So I focused on the music. I realised it was what I had really wanted to do all along and I wasn't about to let the accident stop me from pursuing that."

Over the last nine years, Paul has gradually regained more and more of the feeling he lost after the shooting. But in 1988, just six months after leaving hospital, with many of the incident's worst effects still apparent, he began working on his own music.

"Back then, my productions were very minimal because it was all still new to me," he recalls. "It took me about two years to get to the stage where

I was confident about putting a record out. Now I work in the studio every day. I've released over 40 records and I've got around 200 other tracks just sitting around that I haven't even brought out. But that helps me develop. I like to give myself new challenges all the time."

With an already impressive catalogue of releases on labels like Power and Djax, Paul got involved with Ray Barney's Dance Mania imprint. On records like "A Nite Life Thing" and "Not Normal" he explored the label's fascination with a style known as "ghetto house", a raw mix of beats, X-rated raps and stripped-down arrangements. "It's mostly samples and cursing" is Paul's description.

Soon he was working as an unofficial A&R man for the label and, since his own output was prolific even by Dance Mania's standards, he began slowing himself down by helping some of the label's untried talent to record in his studio ("I'm just teaching them what I know about making records," says Paul, modestly). In fact, his involvement with many of the label's other artists is generous to the extent that many of the tracks on their records are Johnson's own.

"I'm an original person of house," he says at one point. "I know how the music is supposed to be, so I'll do something which stays true to the roots of house, but which also keeps up to date with what's happening now."

And that's as concise a description of Johnson's talent as you're likely to get. Listen to his remix of Li'l Louis' "Blackout" and you'll hear the perfect fusion of old and nu school. Or there's the good-natured "Tak A Lickin' (And Keep On Ticking)", a track which emphasises Paul's incomparable talent for crafting funk-up drum grooves. "I really want to specialise in soul-grabbing," reveals Paul. "For me, house music is about grabbing your soul, making you feel whatever I feel. I wanna let you know where I'm coming from. I'll change from one style to another, but each new style shows a little more of me than the last."

ONE OF THE MOST SIGNIFICANT REVELATIONS IN JOHNSON'S BRIEF BUT productive career is the material which came out of his relationship with the fledgling Relief label. Introduced to Cajmere by Hula Et Fingers (aka The Outhere Brothers), Paul quickly became an important behind-the-scenes collaborator, working on tracks by the likes of Tim Harper, Louis Bell and Trackhead Steve, in addition to his own, more directly-attributable contributions, like the essential "Just Whistle" and "Stop Trippin'" singles.

"Relief has been great for Chicago," he asserts. "Many artists had doubts about working in music before Cajmere came along. There were a lot of people making music and not getting paid for it. Then Relief starts up and finally there's someone doing something good for Chicago. Suddenly it was possible to make music and be paid for it. That was a big step forward for a lot of people in this city."

Johnson had released plenty of singles by this stage, but still hadn't had the chance to work on an album.

"You can't express yourself fully on just three or four tracks," reckons Paul. "As time went on, I began to realise that more and more. So when Peacefrog offered me the opportunity to work on an album, I

was ready for the challenge."

The result was last year's "Bump Talkin'" long-player, a masterpiece of warm house grooves and dream-state melodies which veered close to the emotional grandeur of Larry Heard and Li'l Louis.

It is a house album everyone should own, full of classics like the near-perfect "Hour Glass Figure" or the gently seductive "Caught Up In Your Love", which overlays Johnson's laconic vocal over wrap-around strings and super-funk rhythms. There are harder numbers, too, like the rattling "Autobahn Cruise" or the muscular "Bouncing Bed Springs", a track which points towards the direction Johnson took on the follow-up he recorded for the Italian ACV label.

Introduced to ACV's Tony Verde by his close friend Robert Armani ("we grew up together, we are like cousins"), Paul quickly put together the "Second Coming" album.

"I'm a fast, productive person," he says. "I can make an album in a week which people will still remember in seven years time."

The new album was a harder affair than "Bump Talkin'", but was still loaded with exceptional cuts, such as "Cryptography" and "Z-Ray", which pushed stripped grooves and squelchy analogue riffs together in a symphony of tough, funky noise. Like the album for Relief which followed it, "Second Coming" underlined Johnson's ability to fuse tough, techno-edged elements (as on tracks like "Back To The Ghetto") with a forward-facing house feel.

The defiantly underground quality of both "Second Coming" and the subsequent Relief album entitled "The Other Side of Me", owed much to Johnson's skill as a DJ. "Whenever I make a track, I picture a crowded dancefloor in my head," he reveals. "I imagine how they would react to a particular beat or a particular change. Everything I do on a track, I make sense of it by looking at that crowd and seeing what they do."

It's as a DJ that Paul's refusal to be affected by his disability is most apparent. He travels to all his bookings alone ("all I need is someone to carry my records at the other end").

"I'm pretty proud of myself," he confesses. "People often don't even remember I'm confined. I take it as a compliment because I don't belong in the chair."

He's pretty proud of his skills as a DJ, too.

"Whatever you need done behind the decks, I can do it. If you want me to spin jungle, I'll do that. If you want me to spin techno, I'll do that. If you want me to spin hip hop and scratch and do tricks, I can do that too. I've been DJing for 12 years and, in my opinion, you can't be considered a DJ if you've been doing it for 12 years and you can't do all that."

THE LATEST INSTALLMENT IN JOHNSON'S STORY IS HIS NEW "FEEL THE MUSIC" album for Peacefrog. A disco-tinged affair, it's a reminder of just how diverse Paul Johnson's talents are.

Accomplished tracks, like the single "Hear The Music", sit next to quirky cut-ups like "You Make Me Say Do-Be-Do", providing a truly comprehensive range of dancefloor flavours. This is a continuation of the inspired sampledelica of "Bump Talkin'" tracks like "4 The World", where the Isley's "Harvest..." was reformatted in a house context. And the link is an important one.

"House is definitely the modern version of soul music," he offers. "I feel house music will continue to grow and get the recognition it deserves. For myself, I'm glad I'm with Peacefrog because I can express all my talents with them. They understand what I'm all about."

And if that was the end, it would be a fine conclusion. But it's not. As we begin to wrap up our conversation, talking about how funny it is that an independent label from St Albans in England should share such a connection with someone from Chicago (just another indication of house music's global network), Paul offers a definition of why the music works the way it does.

"House music is where you want to be when you want to set yourself free," he concludes. "When you want to free yourself from sorrow or pain. If you want to have a good time, if you want to get away from it all, house music is there for you."

Here's to freedom.

**'Feel The Music' is out now on Peacefrog**

## Selected Paul Johnson Discography

### SINGLES

- "Overload" (Rayzor) 1990
- "Construction Work" (Target) 1991
- "S.O.S." (Chicago Underground) 1992
- "In The Kitchen" (Nite Life) 1992
- "Foreign Music" (Djax) 1992
- "Basement Trax" (Dance Mania) 1992
- "The PJ Project" (Power) 1993
- "Psycho Kong" (Djax) 1993
- "The PJ Project Volume II" (Power) 1994
- "A Nite Life Thing" (Dance Mania) 1994
- "Not Normal" (Dance Mania) 1994
- "Welcome To The Warehouse" (Warehouse) 1994
- "Moving Source" (Dance Mania) 1994
- "Let Me Know" (Cajual) 1995
- "The Music In Me" (Relief) 1995
- "Ride Me Girl" (Dance Mania) 1995
- "11 PM Music" (Dance Mania) 1995
- "Doing Things Volume 1" (Dance Mania) 1995
- "Track Happy" (Dance Mania) 1995
- "Just Whistle" (Relief) 1995
- "Stop Trippin'" (Relief) 1995
- "Disco Thieves" (Daisy) 1996
- "Doing Things Volume II" (Dance Mania) 1996
- "I Feel You" (ACV) 1996
- "Hear The Music" (Peacefrog) 1996

### ALBUMS

- "Bump Talkin'" (Peacefrog) 1995
- "The Second Coming" (ACV) 1996
- "The Other Side of Me" (Relief) 1996
- "Feel The Music" (Peacefrog) 1996



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the sounds of now... 21st Century soul. Listen."

**"Share The Fall" – Reprazent/Roni Size**

DURING THE FIFTIES, SIXTIES AND SEVENTIES, THE BRITISH GOVERNMENT INITIATED A campaign under the banner of the Commonwealth which offered the people of Jamaica and the West Indies the chance of a new life in the UK.

Adverts trading on the seductive allure of the great western dream promised security, welfare, education and health benefits, and jobs in the world of public transport. Thousands of Afro-Caribbeans took up the challenge only to be met with the stark reality of exploitation and alienation instead of prosperity and integration.

**"The Dream Is Over"**

**"Music Box" – Roni Size & DJ Die**

TWO POLICEMAN STEP OUT OF THEIR PATROL CAR BANGING THE DOORS SHUT BEHIND THEM. They stride up to the blue Cortina which they've just pulled over during a routine cruise around Bristol's mixed-race zones of St Paul's and Montpellier. Inside the car, four men are frozen in the flash of blue lights spinning across the otherwise empty side-street. Three are second-generation Afro-Caribbean dreads, the fourth is white. The police approach the Cortina's driver, a shy, softly-spoken British Jamaican.

He is Suv, one member of Bristol's Full Cycle collective. The others are Roni Size, DJ Krust and DJ Die. Spearheaded by Roni Size, they are the production unit known as Reprazent, the team behind the "Reasons For Sharing EP" on Talkin' Loud. It's the kind of release you'll uncover years from now in the "classics" sections of record shops. Even then, it'll still send shivers darting down your spine. But right now, these breakbeat mavericks are kicking their heels at the side of the road against the barrage of questions.

This is a journey of both human and musical proportions...

"Is this your car? Where's the tax disc? Can we see your license?"

The sight of the car's tax disc plainly visible in the front window, coupled with that of the Muzik photographer busily documenting proceedings, soon sees off the two policemen. Welcome to reality. Krust slowly shakes his head.

"They put two and two together and come up with eight!" he despairs, disregarding the unlit blunt lodged between his lips. "The police pulled up Suv from behind, they wouldn't have been able to see whether he had a tax disc or not until they actually stopped him. Just the other day, me and my girl were stopped coming through customs for no reason. You come to expect it. It's part of our lives. It doesn't make me angry, I just don't give a fuck because I know I'm legal."

ABOVE OR BENEATH THE LAW (DEPENDING ON WHICH WAY YOU CHOOSE TO LOOK AT it), Reprazent, in conjunction with their own independent label, Full Cycle, and other labels like V and Reinforced, are responsible for setting their own agenda. In the post-colonial, post-



Left to right: DJ Die, MC Dynamite, DJ Suv, Roni Size and DJ Krust



industrial, post-party political (let's face it, they're all the same) aftermath of today, Size, Krust, Suv and Die are agents of an incredibly potent creative force. Reclaiming power through cutting-edge technology, theirs is a brave new world where it's okay to break the rules and make fresh ones.

**"We're  
telling the truth  
because that's how we're  
living it and we're putting  
it on vinyl so you can  
hear it"**

"Society has these rules and boundaries, and if you don't fit into them, you're not normal," pronounces Krust. "You're singled out because you're different anyway. You start wearing different clothes, start talking different, until it's blatantly obvious you're a freak. I've got no problem with that. I'm glad to be a freak. You get me? Right now, it's us who are defining what normality is."

Based on the rebellious legacy left by the likes of Public Enemy and Lee Perry, this is an era in which the renegades have come into their own. Travelling alongside fellow outlaws, DJ Shadow, Goldie and 4 Hero, the Reprazent/Full Cycle collective are operating at the very foreground of an exciting pre-millennial period of sonic synthesis. It's a journey which took them through Smith & Mighty's Cheltenham Road studio and the community festivals of St Paul's, where legendary production guru, Nelle Hooper, would cut and scratch until dark. And it's amid the pungent swathes of smoke drifting through Bristol's rich beats scene that their voyage began.

"We were very fortunate to be around then. It made us want to be different," muses Roni.

Roni's parents were among those who left Jamaica in the hope of a fresh start in Britain ("When they said the streets were paved with gold, my Dad actually believed them"). They settled in a predominately white, leafy suburb of Bristol called St Andrews, although everyone simply knew it as the Top Of The Hill. At the bottom of the hill lay one of Bristol's ghetto areas. Darting between the two, Roni always seemed to be hovering on the verges of both without being part of either.

Belonging neither to the top nor the bottom of the hill, ejected from school and (temporarily) rejected by the black community, Roni evolved into something of a lone ranger.

"All I knew is what someone told me. And that was to just keep on walking and you'll find what you're looking for. All I had to do was walk."

Beyond St Andrews slouches Knowle West, where Krust grew up. An entire community living in geometrically arranged council houses is imprisoned here. Buses refuse to run up here after eight o'clock at night because the kids raid the cash boxes. Never to be taken down "For Sale" signs earmark every other house for desertion. The only general store is an isolated Happy Shopper, while the off-license is armoured with heavy metal shutters on the outside and bullet-proof plastic screens on the inside. A nearby sign reads "Local Centre For Integration". It is pointing in the same direction as the city centre, whose streets (Whiteladies Road, Black Boys Hill) are ingrained with Bristol's history as a former slave port.

"The further back you go, the darker it gets," shivers Krust. "It's like another world. I've seen people change. I've seen strange, strange things going on up there. What people can't believe is that it's the reality, it goes on everyday. People being set on fire, men being raped. But for me, that was normal."

Nobody in their right mind would move here, he explains as we stare through the windows of his black Renault at the rows of skag-houses standing in the drizzle.

"Me, my brothers and Tricky are the only people to get out of here," he adds as he beeps and waves at Tricky's sister, who grins back at him from outside the local store.

Like Roni, Krust was also expelled from school. From there onwards, his fractious energy was channelled into running with his boys, seeing who could pull the wildest skanks. They thought nothing of being chased out of pubs, or clearing out newsagents and petrol stations. Then there was the time when, kicking a flaming, petrol-filled coke can around the skate park, they burnt another kid's leg off.

"And do you know what?" demands Krust. "It was funny. It was so very normal to do abnormal things. That's how you made your name."

Driving deeper into the bleak heart of Knowle West, you can almost feel the fear as Krust continues his narration. There's the dilapidated building with white grills fastened across the







Roni Size and DJ Suv pulled-over by the police

"You come to expect it. It doesn't make me angry, I just don't give a fuck because I know I'm legal"



# Size & Krust

windows ("that's the glue house"). Past the deserted youth centre is the house where Krust's close friend Chris once lived ("He's locked up now"). Towards the bottom of Knowle lies the police station, a mini concrete version of the estate itself ("I spent many a night in the cells. But you never ate the food because people said they put bogies in it!").

"When you ain't got nothin', you don't give a fuck. You're used to violence being used to get your point across. You get this preconception that to be a man you've got to be hard and tough. Nobody ever tells you about just talking. But when you play music up there, it's a different thing."

Like a sonic blood-line, the sound system scene surging through the city's underbelly opened up basic channels of communication. An expression and an escape from the realities of urban experience.

From the youth centre parties in Knowle West where Krust and his brother, Flynn (of Flynn And Flora fame) would attempt to mix early electro and rap with bits of Blondie, to the reggae nights in Easton's Malcolm X Centre and the squat parties in the desolate houses of Totterdown, where Bristol's beatniks would bring down their rolls of lino to practise breakdancing and assemble DIY skate parks. The forces which linked them together were the basic rhythms of beats and bass.

"I first met these guys after I heard music coming out of one of the houses," explains DJ Die, who stumbled across Krust one day when he'd been suspended (later to be expelled) from school. "There was graffiti outside and I was just getting into that, so I went in to check. They had decks in there and I thought, 'Hey, this is the real thing.'"

"One of the ways I communicated was through music, that's when I realised I could do something," continues Roni, picking up the thread and spinning a new tale. "Suv came round to my studio to borrow a mic or something and he went, 'Yeah, this bassline is jammin'. Remember that day? [Roni leans so far forward in excitement, he nearly falls off his stool] I said, 'Come round to my yard' and I gave you cake and we had a game of chess. I was always lost, I was drinking and getting pissed. You guys wanted to do music and I knew that I was into something new and fresh."

The four finally all met up in an acid and Ecstasy-fuelled haze at (where else, but) Glastonbury in 1990. (And it was at the Glastonburys, Universes and Castlemortons of the early Nineties that they would listen and learn from Bukem and Fabio).

At the time, Roni was involved in youth work while tampering with reggae and house production. Krust and Flynn's Fresh Four project with Smith & Mighty was racking up a Top Ten hit with "Wishing On A Star", and Die was waving the hardcore baton under the Sublove tag with Jody Wisternoff (now half of Way Out West).

"We were all rebels. We've all rebelled and now we've come together," pronounces Roni as a matter of solemn fact.



## GOLDIE ON RONI SIZE AND DJ KRUST

Roni and Krust have been working a long time and I've got a lot of respect for them. That's why Roni was one of the very first people I asked to remix "Timeless". In my opinion, Bristol has always had a rare groove sound. You hear it in Massive and Smith & Mighty, and it's obviously had a deep influence on them. They've got their own sound, they're looking after their crew and I've got a lot of time for them. The one thing they're into is their beats and I think they're quite capable of turning out an album and dealing with it. There are two ways of wearing a baseball cap. You can either have it to the right or behind your ears. Roni and Krust are wearing theirs to the right. Goldie's mix of Reprazent/Roni Size's 'Calling' will appear on their forthcoming album



The Reprazent/ Full Cycle crew

Suv (silent and, one suspects, deadly) and Dominic (aka MC Dynamite), this Bristol massive are the source of a unique urban soundtrack.

"When I met Roni, his whole idea of things was totally different to mine," begins Krust. "I would always look on the good side while he would always point out the bad side. But that's okay because we're opposites, yin and yang."

"When we came together it was like, raaawh! I'm small and he's tall," continues Roni, at top speed. "Sometimes I say to Krust, 'Just stand there looking angry, let me do the talking.'"

Picked up by Bryan G and Jumpin' Jack Frost's V Recordings, they formed their own Full Cycle label in 1991 (with splinter, Dope Dragon, to follow). But as with all pioneers, for ages it seemed like everyone else just wasn't getting it.

"Whenever I dropped a plate by Roni or Krust, I used to clear most floors," chuckles Bryan G from V's Brixton office. "There was nobody else like them around at the time. They were putting reggae and soul into their music, just like I heard when I was growing up listening to Lonnie Liston Smith."

Then came "Jazz Note" (Krust) and "It's A Jazz Thing" (Size). Among the first drum & bass tracks to attract interest from the wider experimental audience, their freestyle bass frequencies and raw snares rupturing the air were impossible to ignore.

"I'm not musically gifted," insists a modest Roni. "I'm rhythmically gifted. Give me anything and I'll make a rhythm out of it. Give me your breath and I'll make a rhythm out of it. That's me, man."

RHYTHMS, BEATS, BREATH, LIFE. THESE ARE THE stirring basics which pierce Reprazent/Roni Size's "Reasons For Sharing EP" and their forthcoming (as yet untitled) album to the very core. And it's the native drums and distended basslines, as well as Bahamadia's red-light murmur on the album and the distilled purity of Bristolian diva, Onalee, on "Down" (Size & Die) and "Sounds Fresh" (Size & Krust), which represent a sound for all seasons.

Size's share of this equation is the sound of Kingston dancehalls rocking to the vibes of reggae and rare groove, rolled into rush from countless weekends spent at raves. A global block-party jam. Krust's is the educative science of his hero, KRS-One, fused into a dark rage of brooding beats. Together, survivors of the fall, Reprazent are partying for their right to fight.

"We're telling the truth because that's how we're living it and we're putting it on vinyl so you can hear it. I come out of my house into a street full of shit," scowls Krust. "I look across the road and there are kids smashing bottles as a police car passes by. I'm going to the newsagents for the papers and there's an old man sitting down nearly coughing his lungs out. That's the first thing I see every fucking morning!"

"I've got to find something positive out of that to encourage other people. It's a real responsibility. The youth are watching me, Roni, Die and Suv as we drive around Bristol, and saying, 'Yeah, that's my man there.'"

Earlier this year, Roni experienced the death of his father. Shaken and disturbed, he retraced his roots back to Jamaica for the very first time, discovering a deeper part of himself in the process. Since then, his talk has been of identity, family, community and building for the future. And his Talkin' Loud album is all part of the plan.

"All I can remember from when my dad died is my sisters crying, and that's when I realised I was part of this whole human thing. It's opened up my eyes. I've got a lot more purpose for doing this album. Before, I was doing it for myself. Now I realise I've got my family to think of."

"When the majors came along offering me a deal and money, they weren't all bad, they were just hungry. But I'm even hungrier. I want their money to create my own environment. All I've ever got is visions and the vision is deep. See this?"

Roni tugs at the blinds of his tiny studio window to reveal the black Bristol night beyond. He jabs his finger towards the horizon at a high-rise tower block where the windows have blurred into mini-tracks of flickering gold. It represents Roni's dream of what he describes as a new "industry". In it, he explains, will be maybe four or five record labels, an artwork department, magazines dealing with music, fashion and style, cutting-rooms, mastering rooms, promotions, merchandise, imports and distribution companies, a restaurant...

"Me and Die did a tune called 'The Dream Is Over'," says Roni, before bursting into laughter. "But it ain't over at all because we've got all this in front of us. We haven't even started yet."

**Reprazent/Roni Size's 'Reasons For Sharing EP' is out on November 25 on Talkin' Loud. It will be followed by an album early next year**

energy, he talks in rapid-fire rhythms, his thoughts sprinting way ahead of his words. Locks falling about his shoulders, eyes firing, Roni is the daddy mack, the man with the masterplan.

Krust, his kindred sidekick, gathers his thoughts like an impending storm. Brooding and intense beneath his permanent shades, he lets them roll and raps out, "You get me?" They would be the perfect Laurel & Hardy/Little & Large cartoon couple were it not for the fact that, alongside Die (cool skate kid and son of a member of Hawkwind)





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# Park life

**MUSIC** FOR GRAEME PARK WAS ALWAYS A REAL FAMILY AFFAIR. HIS grandfather was bandleader of the George Wood Orchestra in the Forties, star turn on Radio Scotland during the dark days of the Blitz. His mother was their lead singer. Some thirty years later, Grandpa presented the young Graeme with his very first instrument, a clarinet. However, this soon went the way of big bands themselves, when, following his move from Aberdeen to Nottingham in the early Eighties, the twenty-something Graeme took up the sax and started gigging in support of then-fashionable bands like The Blow Monkeys, The Farmers' Boys and The Swinging Laurels.

Frustrated, though, by the fruitless pursuit of that ever-elusive record deal and the passive nature of the bitter-swilling Midlands pub circuit audience, Parkie headed to Nottingham's Selectadisc record shop to top up his income as second-hand record buyer. When the owner diversified into nightclubs by purchasing the labyrinthine Garage (later re-named the Kit-Kat, then the Garage once more), Parkie was told his services would be required as resident DJ. He took the loft jock spot, playing a seamless selection of funky pop from the likes of Orange Juice, Aztec Camera and Talking Heads, plus the pick of his expansive disco and electro collection. Downstairs, goths grooved moodily to the sounds of the Sisters and Southern Death Cult. The schizophrenic club became an instant hit.

The rest, as they say, is history. With the advent of '88 and all that, the jocking Jock soon secured an infamous residency at Manchester's Hacienda, and played just about everywhere else in the following eight years, fast earning an enviable reputation as the mild-mannered spinner who always delivered. Now one of the scene's elder statesmen, Graeme was relaxing, single malt in hand, in the Palm Court Lounge of Leeds' Queens hotel when we asked him to comment on recent tabloid speculation linking him to a certain female "Coronation Street" star. Being the true gentlemen that all his Kiss 102 afternoon listeners would instantly recognise, he naturally refused. But he gave us the 10 things he couldn't live without instead...

## 1. Alfa Romeos

"Italian cars, I love 'em. Apart from my very first car, which was an Astra, I've always driven Alfa Romeos and I always wanted a red V6, which is exactly what I've got now. They are absolutely incredible.

"Lots of DJs drive BMWs because of what they're meant to represent, but not me. Alfa Romeos are so sexy, they are made to drive. BMWs are just glorified Mondeos. It's an image thing; when people earn a load of money, they choose between a BMW or a Mercedes. But for less money you can get a far better Alfa Romeo which is more fun to drive. When I lived in London and was on the road for four or five days a week, I used to drive myself. Fucking great! The noise it makes!

"My favourite drive, late at night, is between Chesterfield and Stockport on the A617. When I lived in Nottingham, I'd drive up the M1 to Chesterfield, across that road over the Pennines, to get to the Hacienda. It's great, loads of gear changes, sliding around corners. Your heart comes up in your mouth. Wicked."

## 2. Women

"They're great. Sometimes you can have a night in with loads of lads and it can be horrible. When five or six lads get together and all the testosterone comes out, it can all start getting a bit too macho. Sometimes I find myself having conversations I can hardly believe. The other night, though, I did a gig and invited six people back to my house."

"If I've done too much"



## Graeme Park

words **Dave Fowler** picture **Donovan**



m tired, and I have to carry on working, a cuddle is just what I need"



# Graeme Park

They were all girls. It was great. But then I am a Leo, a bit of a flirt. Naturally it was all quite innocent, though.

## 3. Music

"What a sad place the world would be without music. Music of all kinds. I can't listen to house music all the time. I just couldn't. Throughout the week I do because I'm on the radio and I have to listen to new tunes, but during the weekend I often listen to my classical collection. I love rock music as well. Two of the very best bands in the world are the Stone Temple Pilots and Faith No More. As a teenager, I used to love going to see band like The Ramones, The Clash and The Sex Pistols play live.

"When I was a second-hand buyer at the record shop, people used to come in with complete collections for sale. Often I'd think, 'Fuck it!' and buy the whole lot for myself. That's how I've come to own the complete Doors collection and stuff like that.

"I owe my livelihood and all my assets to music. I wouldn't have a red V6 Alfa Romeo without music, would I? I'd be a journalist, earning very little money at all. I would, honest. I wanted to be a political journalist on a radio station."

## 4. Single Malt Whisky

"Single Malt is God's own drink, basically. It's Scottish, and I know it's a cliché, but I love it. There are two types of single malt: the highland ones tend to have a more peaty taste because of the soil, the lowland ones are fresher, lighter and more golden in colour. My favourites are Glenfiddich and Glenmorangie.

"You can't beat a stiff malt whisky with two cubes of ice. Purists would frown at that, but for me it's the best. When I'm waiting in the British Airways Executive Lounge with my Silver Card and all that free whisky, I can get completely hammered before I get on the plane. Terrific. Because I always fly Business Class around the world, you'd be amazed how many flight attendants recognise me. They're usually gay as well, and often give me a free bottle of whisky...

"I'd better just add that if I'm driving or if I'm hungover, my favourite beverage is Irn Bru. I've drunk it since I was a kid. It's like an angel kissing your tongue. Did you know that in Scotland Irn Bru outsells Pepsi and Coke? It's almost a part of our heritage. That's why Scots have such bad teeth!"

## 5. Peanut Butter

"If I'm in a hurry, not particularly hungry, but I need a snack, what better than peanut butter on toast with cucumber or tomato or raspberry jam? Sometimes I just put a spoon in the jar. Superb! I can't be arsed making a sandwich with cheese or beef and mustard, and all that. Bread, peanut butter, thick as you like, that's the best. And a glass of semi-skimmed milk.

"I like all types of peanut butter, which is why I love going to the States. In America, there's a much bigger choice, like honey-roast peanut butter and peanut and cashew butter. Creamy or smooth. Smooth gets stuck to the roof of your mouth, crunchy gets stuck in your front teeth. I absolutely love it. My favourite of all time, though, is the peanut butter raisin mix from the Conran shop in London."

## 6. Politeness

"It's not difficult to be polite. Manners are not hard. However, some people in this world have a major problem with being polite. Even simple things like saying 'Please' and 'Thank you'. Living in London for years did my head in. Little things, like going to a garage late at night to get a packet of cigarettes. If you say 'Please' or 'Thank you', it really freaks them out. And if you go into a corner shop and ask the shopkeeper how he is, he can really lose the plot. They can't deal with it. Say 'Good evening' to a policeman and he'll run for cover, blank you completely or wonder what you are up to.

"Call me old-fashioned, but if I'm in a club and I need a light, I will say, 'Excuse me, but can I have a light?'. When people just say, 'Gotta light?' it really drives me mad. There's no need for it. None at all.

"There are loads of impolite people in clubland. Too many. If everyone was more polite there would be fewer confrontations. In the north of England, people are far more polite. In Scotland, they're incredibly polite. You may think I'm biased, but it's true. People say the North is friendlier, but in my mind they are confusing friendliness with politeness."

## 7. Good Conversation

"You simply cannot beat it. Sitting around talking shit, whether you're totally straight or otherwise, is great. Well, talking about anything other than music, DJs and clubs, I should say. Good company and a good variety of topics are essential.

"Most of the time, people connected with house music are too up their own asses. They are always talking about themselves and what they do, or what a great time they had in this or that club. For me, that's irrelevant. It's not important to anyone else. It's pure egotism and it does my head in. What I do is important to me, and I certainly wouldn't want to do anything else, but there's no need to go around talking about myself all the time."



"Good conversation is also ideally accompanied by good food, it must be said. I love game, venison and Thai food. I'm really into wines from South Australia at the moment, as well. Red or white."

## 8. Radicalism

"I love people who come up with completely leftfield ideas, whether they happen to be political, musical or ideas about society. And I'm not necessarily talking about great philosophers of our time, either. But people who are willing to approach a problem from a novel angle. Even if new ideas don't work all the time, it is so important to try them.

"Look at the bloke who decided to combine two different types of food and came up with the sandwich (The Earl Of Sandwich). Or whoever said in America, 'Let's put a man on The Moon'. Or whoever thought that putting a huge, fuck-off engine in an Alfa Romeo and making it the fastest thing on four wheels would be a good idea. There are too many people in the world who say, 'Naahhh! We can't do that!'.

"When I hear an unusual record and put it in my set, it often goes over people's heads. That's annoying. Those people are obviously not ready to experiment. It's like when I used to do The Hacienda with Mike Pickering. At the time, the only music being played was

house and I started playing hip hop. Mike frowned upon it, but everyone went mad. If people didn't do things like that, we wouldn't have drum 'n' bass, banger techno or Volvos. You might not necessarily like them, but it's good to have the choice."

## 9. A Good Cuddle

"No, this is definitely not in the same category as 'Women'. I've had some good cuddles from blokes, actually. If I've done too much, I'm tired, and I have to carry on working, a cuddle is just what I need. That's one of the things you notice when you live alone. There is nobody around to give you a cuddle.

"Associating women with cuddles is like saying they are only good for one thing, and in a situation where there were women, whisky and good conversation, you wouldn't necessarily have to cuddle, would you? But a cuddle is important, even if it's from a good mate, your dad, your next-door neighbour, whatever. I got a 30-second cuddle from the receptionist at Kiss the other day, and it really sorted me out. You just can't beat it."

## 10. Radio Five Live

"I could never listen to Kiss in London. Radio One is alright, but it does your head in after a while. Five Live, though, is the business. Look at 'Midday With Mayer', the geezer takes the piss superbly and gets away with it. And Jane Garvey in the morning. She does the breakfast programme, and what a voice! I don't know what she looks like, but I'd love to meet her for her voice. I lie in bed listening to her, wishing she would pay me a visit. Get rid of the weatherman, get rid of the traffic, let's have Jane Garvey back on!

"The sport is terrific, too. There is so much atmosphere. I feel much more involved listening to football than I do watching it on television. You can't beat commentators like Ron Jones and Roddy Forsyth, especially when they are commentating on my fave team, Aberdeen. Aberdeen and Scotland are the two greatest football teams in the world, didn't you know?"

## Parkie's Playlist Top Five

- Jamiroquai - "Cosmic Girl (Morales Mix)" (Sony)
- Wildchild - "Jump To My Beat (Todd Edwards Mix)" (Hi-Life)
- First Choice - "Dr Love" (Salsoul) (unreleased and very rare)
- Dee - "Um Pa Paa Paaa" (London)
- Farley & Heller - "Ultraflava" (AM:PM)



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**Kids these days, huh? No, not the ones who make you feel too old in clubs, but those who are about four feet tall, say wise things and are empty vessels waiting to be filled. So what did we fill them with? Huge dancefloor killers, that's what. Here's what they made of it all. . .**

**IT** WAS NEVER LIKE THIS IN MY day, I can tell you. Fifteen or so pleasant boys and girls between the ages of eight and 10 are all sitting cross-legged on the floor, waiting quietly and respectfully for their teacher to arrive. Unbelievably, they don't have to wear a school uniform. There doesn't seem to be any restriction on hairstyle, jewellery or footwear, either. Which is just as well, since diversity is the rule here, the kids' skin colours and surnames reflecting the diverse ethnicity of their parents, all recent immigrants to the Central London area.

With a politeness decidedly lacking in most adults, several of the older children introduce me to the class gerbils, Humphrey and Oscar, showing off the abstract watercolours on the wall and recently redecorated music corner with obvious pride. Nobody is running around aimlessly, throwing crayons or playing tennis-ball football over desks. Nobody has urinated in their shorts. . . not that anyone wears them these days. Nobody is revealing partially-formed genitals to the opposite sex. There's no useless nature table. And Kitty and Rover, it seems, have finally been put down by the vet.

The biggest surprise of all, though, is yet to come. It's not the minuscule chairs you can hardly sit on, it's not the dwarf toilets or the sunny disposition of the student body. It's the teacher. Miss Potts. She's a firm and feisty 26-year-old who marches into class in patent leather boots, satin trousers, a tight-fitting top, tailored leather coat and designer sunglasses. It's such a shame they don't carry canes these days. Assuming naughty boys still get bottom marks, that is. Mind you, I hear a few lines in detention isn't what it used to be. . .

No, Booker Avenue County Primary School, Liverpool circa 1972, was never quite like this.

WITH A FLICK OF HER SUPPLE WRIST, MISS POTTS RINGS THE 10AM BELL TO SIGNAL THE START OF class. Today's lesson, she reveals, is a happy diversion from the straight-jacketed tedium of the National Curriculum. This morning, we're going to talk about the different types of music you can dance to. House music. Dance music. The sort of music you would want to play at a party. And, as a special treat, the nice man from Muzik has left his puppies and sweeties at home and brought along some singles to review. The kids are transfixed. Liberated. Miss Potts has them in the palm of her hand. She motions for the first track to be played. She is obeyed.

Adam F's "Circles" rings out in the Victorian classroom, bouncing off the walls and causing Humphrey

and Oscar to spin manically on their exercise wheels. The kids are soaking up the vibe, nodding their heads to the breakbeats and shuffling in time to the booming bass. This one is obviously a major hit, as the show of hands at the end demonstrates. And the clubbers of the future are forthcoming with their critique, too.

"It's that jungle music, innit?" asks 10-year-old Sandro, whose parents are of Soviet origin. "It's like jazz with a fast beat. I kind of like dancing to this sort of music, too. Yeah, the beat is sharp. Black people would like it. Is it from Jamaica?"

"My Daddy would like this, but my Granny wouldn't," explains Jessica helpfully. "The man in the shop listens to this sort of music. It stops him from getting bored."

"It's too fast to dance to," interjects Shervin. "I can't really get the beat. I don't imagine posh people listen to this at all. The drums are great, though. I don't think there are any guitars and the voice effect is strange. Did they stand in a hall to get that echo?"

Sensing her class is hungry for information on the technical side of music production, Miss Potts ably dives in to explain all with a piece of chalk. Dance music is not made with hundreds of different instruments and musicians, she suggests on the blackboard, but by using a vast array of equipment in a studio. That way, even whole albums can be made by one person on his own. Did anyone know, for example, that sounds like trumpets can be created simply by pressing the keys on a synthesiser? Half the kids nod in appreciation. "Course we did, Miss." The other half seem somewhat bemused, but content nonetheless. It's time for another record. . .

It's fair to say that this particular music class has never heard anything quite like Doof's "Mars Needs

you must be

**Kid**





Miss Potts and co



Tashan



Jessica



Mark



Lawrence



Sandro



Samantha

ing



Women." For the uninitiated listener, it is hard, pacey psychedelic techno enjoyed by fluoro-friendly cosmic commandos at parties like Return To The Source. Miss Potts winces as the acid line builds to a fist-clenching, eye-rolling climax. She motions for the music to be cut as the eponymous vocal sample clicks in. The kids' hands shoot up in anticipation of her questions.

"When you listen to it, it's kind of weird, isn't it?" laughs Richard. "It's almost like a horror movie. It's got a good beat, though, like the future! It's future music. Kind of spacey. Real party music. Way out."

"I don't really like it," counters Laurence. "I prefer the other one. This record just sounds like it has wind blowing at the back of it all the time. There must have been a lot of synthesisers used to make it. I reckon around six people must have made this track. Maybe more."

"You can't really tell what it's meant to be about, either," adds Samantha. "Not like 'The Four Seasons'. But I suppose it's just music. This was made to make people dance. To make them feel crazy and dizzy. Everyone would like it because it's new music."

This "new" music is going down a treat. Now the kids want to know where else it goes down. With a little prompting from the ever-keen Miss Potts, whose voice is showing signs of cracking by mid-lesson, they soon find out. About DJs and clubs. Saturday nights and discos. Before long, everybody in the room has heard about Danny Rampling and what he does. Many of the kids have seen older siblings mixing in their bedrooms and are eager to show off impressions, imaginary headphones held to one ear, necks cramped, hands rubbing against invisible vinyl. Soon the whole class is at it. With 15 of them doing it at once, things are getting a bit surreal. Miss Potts brings them back to earth again with a few sharp questions. Hands shoot up and it's opinion time once more.

"My friend's daddy is a DJ," explains Mark from the back of the class. "He's like an owl or a bat. He sleeps in the day and works at night. And my cousin Anthony plays jungle music. He's about 20 years old, like most DJs. Whenever I go to his house, it shakes. Everything vibrates because the music is so loud. Like those cars you hear in the street. The music is so loud you hear it 10 minutes before you see the car."

"Yeah," agrees Sandro, "DJs yawn all day long. They don't work in the day like normal people. But they can be treated as though they are princes or kings. They even have barriers to keep the crowds away when they play. And bodyguards."

"I think it's brilliant to be able to mix records," enthuses Tashan. "I'd like to do it all day long and earn a million pounds. Piles of money. I couldn't care less if I stayed up all night, I would just want the money."

"But then you wouldn't be able to have all that fun on a Saturday night with lots of other people," retorts Samantha. "And being at a party is much more fun than just dancing on your own or listening to records all alone in your bedroom. That's for boring people."

"You might be right, you know," says Miss Potts with a smile.

BBE'S "SEVEN DAYS AND ONE WEEK" IS THE NEXT RECORD TO BE critiqued by the toughest and most outspoken audience in the City of Westminster on this Saturday morning. It's still early, about 11 o'clock, but it seems the kids have raised their adrenalin levels by some 300 per cent. Concentrations are beginning to wane, particularly at the back of the class, where in true time-honoured fashion, the most disruptive elements are sitting.

Five minutes later, attention spans have been totally breached in all but the most able students. Our hangers are beginning to play up. Miss Potts looks like she needs a fag rather desperately. Would the intro of "Seven Days..."

prove a bit too long for the younger ravers to handle? Would we reach the lunch-time break without having anybody dismissed from the classroom in shame? Absolutely not!

"Wow!" shouts Tashan, as she begins to lead the

## How They Scored

Nightmares On Wax - Nights Interlude (Warp) 6/15

Mandala - "Acidney" (Noom) 9/15

Doot - "Mars Needs Women" (TIP) 9/15

Mike Flowers - "Groovy Place" (London) 12/15

Adam F - "Circles" (Section 5) 13/15

BBE - "Seven Days And One Week" (Positiva) 14/15

Robin S - "Show Me Love (Club Mix)" (Big Beat) 15/15

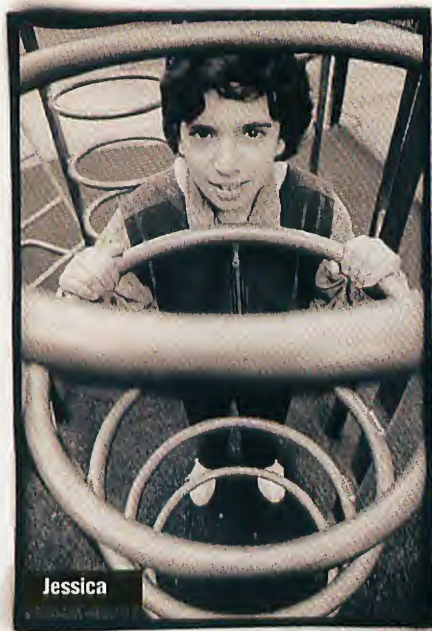
rest of the class in a strange but nonetheless fluid dance, her Jamaican rasta necklace swinging in time to the beat. "This is teenagers' music. The stuff they listen to in their bedrooms. I listen to Kiss 100 sometimes and I think I've heard this one. It's great!"

"I think this would be good for mixing," exclaims Jessica, above a cacophony of wild appreciation. "DJs play lots of records at the same time to get different sounds. They mix them together to make a completely new effect. You can hear it on the radio. I would really like to be a DJ, you know."

Even Miss Potts seems impressed by her charges, as she leads the class out into the playground for a well-earned biscuit, glass of orange juice and game of football. The kids need to let off steam before we can get any more sense out of them, apparently. And so do we. It's hard work being pleasant in front of genuinely nice people for such extended periods of time. After all, in the game we're in, we don't get much practise.



Richard



Jessica

BACK IN THE CLASSROOM, MISS POTTS SETS UP THE, WELL, THE "whiteboard", if that's what they call them nowadays, and hands out coloured markers to the class. The idea is that the kids draw what they imagine a house music club to be like. Richard takes up the challenge without hesitation, sketching a remarkably accurate cartoon of a DJ behind a pair of Technics, with a cap on backwards, gold chains and baggy jacket. Shervin pens in smiling punters at the front of the crowd. Tashan adds a big record box, complete with the latest vinyl. Samantha draws lights and speakers at the front of a dancefloor. Laurence, meanwhile, positions two bouncers near the door.

"You need bouncers in clubs," he claims. "You can get arguments over all sorts of things. Sometimes it's over drugs. People take drugs to keep themselves awake."

"Yeah," confirms Luke. "Sometimes people take these pills and then they collapse at the end of the night. And they smoke and sell drugs, too. Then the ambulance comes with the cops and loads of people get taken away."

Miss Potts knew this one was coming. She doesn't want any Ecstasy victims or dealers on her class drawing, but she adeptly addresses the issue nonetheless.

"Drugs are illegal and they're very bad for you, she explains. "So is drink. You can have one pint of lager, but if you have any more you feel sick. It's exactly the same when you eat too much chocolate, isn't it?"

We look away sheepishly...

The last track we play to the class is one we know they're going to love. Their reaction is absolute and immediate. Many of the kids have heard the tune before. And seen the video. It is just as popular as Peter Andre, The Spice Girls, D:Ream, Boyzone, Take That or East 17 would have been with our critics-for-the-day. Yes, Robin S' "Show Me Love" is a winner, and the display of hands at the end of the track makes it "Vital Single" of the morning.

Everybody dances or rocks from side to side. A few even stand on their chairs before they're told off. Miss Potts swings her hips and flips her shades down suggestively. It's a party minus the jelly and ice-cream. As for us, we feel gutted. We were going to bring some sweets along for the kids, but were frightened we might be labelled perverts by some misguided parents. Now we wish we had followed our instincts.

"This record is much better than all of the others because the beat is so brilliant," giggles Tashan. "This is real party music!"

"I can picture the DJ playing this," reckons Mark, dancing. "He's not black or white, he's turquoise and he's playing in shiny designer clothes with lots and lots of gold chains. He's cool, just like in our picture. There are loads of people all around him and he's so

famous he has bodyguards. Stacks of them!"

"Yeeeahhhh, this is great!" concludes Jessica, as the first of a wave of parents arrives at the door to take their offspring home. "I love parties and discos, and I want to be a DJ."

"Sorry to disappoint you, but that's impossible," I counter. "Even at 10, you're far too intelligent."

Jessica nods reluctantly in agreement as she packs up her crayons.

"So now when I'm playing records, I'll think about how to make them even better," she decides, skipping out of the classroom.

At a total loss for words, we head off down the local with Miss Potts...



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**Dr Rockit**

words **Martin James** picture **Colin Hawkins**

In these days of fast technology and quick turnover, it's refreshing to discover the multi-monikered **MATTHEW HERBERT**. From recording deep house as Herbert, to out-there beats as Dr Rockit and experimental techno as Wishmountain, everything this man touches turns to gold

**blast off**



## MATTHEW

HERBERT LIVES IN AN OLD doctor's surgery in south-east London. It's a place which is filled with the energies of days gone by, when the practice of medicine was, to a large extent, a passionate stab in the dark. Fitting, then, that much of his music should echo this ambience. His is a music obsessed with the science of genre while being fired by the inspiration of untold possibility.

His take on deep house reveals the constraints of the sound, rhythms as specific as the cut of a surgeon's scalpel, yet he takes this rigid structure through more twists and turns than Spaghetti Junction. It's an ability which comes primarily from the perspective of the true musician's love of house, as well as from a real understanding of dancefloor needs.

His is a view which has been gained from a long-term infatuation with the house scene. Not for Matt the marketing catch-all of nu-house. For him, the Brits have been knocking out quality house for years. It's just taken everyone else a little while to notice, that's all.

"The Herbert stuff is inspired by the classic New York and hard Chicago styles," he explains. "But just as important to my music is the old English house style of people like DIY and Time Recordings. It's taken this long for the music industry to realise there's been a UK house scene burrowing away. So they try to make out it's a new thing, but that's nonsense. I'm a bit annoyed by the amount of people who are talking about the UK house scene with authority when they don't really know much about its history.

"An awful lot of house music has been bastardised by the UK commercial club scene. It's become a parody of itself, just cut and paste clichés where any original production ideas are exploited to the full by other musicians. Like snare rolls, for example. How many times do we have to hear them? This kind of thing has given house a really bad name."

SEATED IN HIS THIRTIES-STYLE CONSERVATORY OVERLOOKING an overgrown Italian landscaped garden, Matt Herbert looks every inch the English eccentric. It's a vision which is bound up with the past, not unlike his Dr Rockit persona, which throws up a multitude of nostalgic images.

Like his Sixties-style toy bubble rocket, echoing a time when space travel was still new and exciting. Or the attention to detail in the songs themselves, details which throw up instant psychological responses. However, his new "The Music Of Sound" album is every inch a product of the late Nineties. It draws from history with an unquenchable thirst. Jazz, funk, electro, hip hop and the cut-ups of David Byrne and Brian Eno all rear their sonic heads, yet Matt Herbert redefines the parameters of these old sounds into a brand new framework.

"What I'm mainly interested in is taking the language of dance music and changing the words. I'm trying to put an element of time and space into electronic music because, with most electronic stuff, you don't get a sense of where or when the track was made. On the Dr Rockit album, I've sampled objects within their own context. Subsequently, each track has a very specific story."

Thus everyday sounds that you can easily associate with are manipulated to create a nostalgic sub-text.

But isn't "experimenting in public" simply self-indulgence?

"I think there is a difference between experimenting in public and taking the piss. Some people take the piss because they can. But music is generally flawed. There are very few perfect bits of music, which is why some musicians are driven to experimentation. It's worse when people become real anal wankers and get obsessed with EQs and stuff. Now that is taking the piss."

**"A lot of house music has been bastardised by the UK commercial club scene"**

What lies at the heart of Matthew Herbert's ability to consistently astound is his unbridled passion for sound. It's a cinematic view of the world where each dripping tap and creaking door is alive with possibility.

And with "The Music Of Sound", he might just be taking electronic music on one of its most fascinating journeys in years. To Mars, Jupiter and beyond...

*Dr Rockit's 'The Music Of Sound' is out now on Clear*



## BEHIND THE BEATS

The stories behind a few of Dr Rockit's sonics  
**"CAFE BEOGRAD"**

"This came from a night out I had in Vienna. I just recorded the noises of the cafe and used aspects of them to construct the tune."

**"MOTEL RHYTHM"**

"I was on tour in Germany, and during a motel stop on the way to Hamburg, I recorded all this stuff off the TV. Also, Patrick [Pulsinger] was booting a small plastic cup around the room and it made a really cool noise which became the bassline."

**"THE WALK"**

"This track is the sound of me walking around a field. At one point I startled a partridge, which flapped off into the woods. I used a snatch of that as the snare drum, while the main rhythm is the sound of rustling grass."

**"SONG WITHOUT ITALIAN WORDS"**

"This is actually me playing the piano in a bar in Florence. Suddenly a church bell comes in and it's perfectly in tune."

**"37,000 FEET"**

"Everything for this track was recorded on a flight back to England using the utensils you get with airplane food. At one point, Gerhard Potuznik picked up a knife and started hitting a beer can. Then Patrick grabbed a piece of bread and waggled it around in his salad, and that noise became the kick drum. There's a salt shaker in there somewhere as well."



# FAITHLESS

"R.E.S.P.E.C.T. Let's not mess around. Reverence is this year's 'Screamadelica'. It's that simple. Hearing Reverence for the first time unawares is like suddenly having thirty years of popular music explode in your face....it's so f\*\*\*in' insanely wide, so catchy, insidious, witty, humane, enticing. It's so funky, so uproarious, New Skool. Already Reverence is being touted as this year's 'Screamadelica', 'Maxinquaye', 'Dubnobass'.....Simply incredible." - MELODY MAKER

"...Reverence will blow your socks off so f\*\*\*in' hard that you'll be picking bits of wool up from your carpet for the rest of the week....Whatever your world, something here will touch you so deeply that you'll think Rollo and Bliss have been stalking you since you were born. It's an astonishing achievement."

ALBUM OF THE MONTH - MUZIK

"Only a fool could fail to fall in love with Reverence, from it's biblical packaging to it's seamless mix of epic strobe light-house, lackadaisical hip hop, and heart-searing torch songs."

ALBUM OF THE WEEK - THE GUARDIAN

"The melodies are sweet, but the mood is dark. The beats are like rolling thunder, but the pace is distinctly down-tempo. There's a movement going on to kick house music into fresh new fertile four to the floor territory. The new house movers are shifting foundations and causing the lazy old establishment to brick itself.

Faithless lead the invasion...." - NME

"They've just made a debut album that sounds like it should sell millions. It also sounds like everything and nothing you've heard before....Faithless write songs about sexual grit, inner city blues and being in love so badly that the whole planet shrinks to a few inches separating two people in bed." - ID

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# PRIZES GALORE!!!

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# bar codes



Musical spin doctor Tony Wilson reckons that clubs are under threat from the rise of **BAR CULTURE**. And with way-cool watering holes opening up every week, the trend certainly can't be ignored

## MAYBE

IT'S BECAUSE THE CURRENT MELTDOWN IN DANCE MUSIC HAS REDEFINED WHERE AND HOW WE listen to it. Maybe it's because we want to step out in our overdraft-sized Nike Air Max without being turned away for wearing trainers. Maybe it's just that we want more choice.

Whatever the reason, there can be no denying that going out to bars has become as much a part of modern living as owning a copy of "Timeless" and knowing all the words to "Wonderwall". From Aberdeen (Cafe Drummond) to Glasgow (Bar 10, 13th Note), Birmingham (Marco Polo, The Green Room) to Nottingham (The Bar), and London (Cafe Mondo, Riki Tik's, The Medicine Bar, Freedom, Tea Rooms Des Artistes) to Brighton (The Concorde, The Escape), nowhere is complete without one of these churches of designer ambience.

Manchester alone has over 45 bars, a third of which have opened in the last 12 months. So it's no wonder that one of the city's most famous sons, Tony Wilson of

Factory Records and Hacienda fame, thinks clubs are under threat from the rise of bar culture.

Influenced by Europe, owned by clubbers and shaped by hip designers like Ben Kelly and the Me Company, bar culture is a welcome antidote to the pound-a-pint promotions and karaoke carry-ons of high street "theme" pubs. Some would also say they're a refuge from the formulaic beats and scurrilous promoters of big name clubs. With an emphasis on lounging and drinking rather than quaking and shaking, bars give DJs the chance to offer up experimental and eclectic sounds without having to worry about clearing the floor.

Go to Liverpool's Mello Mello on a Saturday night and you'll hear 3 Beat's Robert Jackson genre-surfing between DJ Shadow, Roy Ayers and old school house, while Cream (who own the



bar) shudders to the deep breakdowns of Dave Seaman and Judge Jules next door. Or try P'Tangyangkipperbang - Yeah! in Cardiff, a Sunday Social affair where people quaff toasties, fudge cake and, of course, lager, lager, lager, as they kick back to a soundtrack which journeys from The Beatles to LTJ Bukem.

"Everything is pigeon-holed in the big clubs, but people want to listen to good music of all kinds," says Neil, who runs the Welsh bar with a couple of mates.

AWAY FROM THE MASS PUBLIC EYE, BARS are also windows on the underground, the initial focus for fugitive scenes and the new talent they generate. Take the drum & bass synthesis. It seems so natural now, but for a long time, virtually the only place where you could hear this type of music in the centre of Manchester was at Alaska, a tiny bar nestled under the railway arches.

"This place opened the doors for drum & bass in the city centre," explains Geoff, who DJs at Alaska on Wednesday nights alongside Marcus from Da Intalex. "A year or two ago, there was a lot of colour prejudice towards this music. But now people have seen it work, you can put on a drum & bass night at virtually any bar or club in town."

However, supporting underground music is merely one dimension of the kinetic use of space the bar dynamic encourages. While you're chilling to the sounds of Lemon D, Idjut Boys or I:Cube, the rapidly growing number of Internet link-ups in bars mean that now you can browse the Net as well as the newspapers, in between taking in the incredible creative output of young up-and-coming visual, installation and photographic artists which is suspended, draped and standing around you.

And all of this without mentioning the most basic social function of bars. As places to meet, drink, chat and generally hang out, you could start the day with a cappuccino for breakfast and not leave until the very last track has scratched to a halt well after 2am the following morning. Halfway h(e)avens sandwiched between the whirl of going out and the vegetative state of staying in, bars have become the living-rooms of counter-cultural cool.

We're no longer simply talking about pre-club watering holes, but a valid alternative to clubbing itself. Perhaps it has something to do with the post acid-house fallout beginning to take its toll. If you were frothing at the mouth under the influence of your first pill in a sweaty warehouse in 1988, chances are that 1996 will find

you chilling with friends enjoying nothing more narcotic than the odd bottle of Becks.

Catching the last summer rays in the Atlas Bar's beer garden in Manchester, as local soundpatroller Barney crams both ears with soundtracks and world music, Hana and Andy (a graduate and a freelance cameraman, respectively) are perfectly at home.

"A lot of people have become disillusioned with the club scene," explains Hana. "We've done it all before, whereas bars like this are really hitting off. You can stay here all day with a coffee and it's a great place to meet your mates."

Back in the capital, Sam (another graduate) enthuses about dressing up, fitting in and hanging out without getting hot under the collar.

"I used to go to the Ministry and The Gardening Club in the days when everyone went out to clubs to take Es," he says. "You're not dancing in a bar, so you interact in a more social way. You might still take drugs and there are definitely some people taking coke in bars, but people don't want to appear off their heads anymore."

IRONICALLY, WHEN THE ORIGINAL CLUBBERS' BAR, THE TONY WILSON-BACKED DRY 201 in Manchester, opened its doors in 1989, no brewery believed that British people could be enticed away from pub culture. What they didn't take into account was the fact that Dry was born out of the kindred DIY spirit of its predecessor, the Hacienda.



Riki Tik's

The Wild Boar, Aberdeen



"We wanted to give people somewhere to go before they went to the Hac," notes Dry's long-running manager, Leroy. "Until we opened up, there was nothing around here but dodgy wine bars and spit 'n' sawdust pubs."

And people certainly came, with Dry's earliest famous clients including New Order and The Stone Roses. And although some were thrown out (Liam Gallagher and Shaun Ryder), others took the initiative and went on to open bars of their own (Mick Hucknall).

"Bar culture definitely developed out of club culture, which was all about having the energy to do new things," reckons Boys Own's Simon Eccles, who teamed up with Marcus Weedon and Billy Drew to open Riki Tik's in London after being inspired by the likes of Dry. "Bars are far more social and because the punters coming here are designers, fashion students, artists and people in the music industry, there's always a healthy exchange of ideas."

Far from existing in isolated pockets of cool, bar society is a major artery feeding the wider community. Leroy, for example, describes himself as a "social worker, agony aunt and bank", while local Sheffield entrepreneurs Charlie and Kane, whose Forum Cafe Bar and newly-opened Halcyon (situated on the same street as Warp Records, Red Or Dead and a pub owned by Pulp) are similarly helping along their city's fledgling cultural quarter.

So rather than superseding or replacing clubs, bars are just the next logical step in the counter-culture's steal on the unsuspecting masses. Encouraging a return to the original vibe which kicked the dance scene off, they're here to stay. Which means that now there's absolutely no excuse for staying in.

### TOP FIVE PRE-CLUB BARS

Straight Eights (Manchester)  
The Escape Bar (Brighton)  
Circo Bar (Birmingham)  
The Medicine Bar (London)  
The Bar (Nottingham)

### TOP FIVE BAR JOCKS

Jeff Barrett (Wednesdays at the Heavenly Jukebox, London)  
Jason Boardman (Sundays at the Alaska Bar, Manchester)  
Les Ryder (Saturdays at Mello Mello, Liverpool)  
Jose Padilla (Sundays at Cafe Del Mar, Ibiza)  
Nick Peacock (Saturdays at Bar 10, Glasgow)





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# Executive Precision

Next time you hear a club classic on "Top Of The Pops", spare a thought for the A&R executive who bust a gut to make that track available to the masses. Welcome to the cut-throat world of major label A&R...

## WHAT

A LIFE, EH? STROLL INTO WORK AT MIDDAY WITH THE COMPANY BMW parked in your own space outside your plush riverside office, wade through the day's mailbag of tunes, spend a few hours working out whether they'll appeal to the common clubber, then go clubbing on the company expense account to see which tracks are rocking it and which bands are breaking it. It's a job most music lovers would kill for. However, the A&R (Artist And Repertoire) world is incredibly high-pressured. These are the people who have the money and the mechanics to make and break artists, and as a result, everyone thinks they could do the job better. Only the toughest survive. Being wide is a virtual necessity, as is a little arrogance and a huge amount of conviction. There is little job security, as most majors expect results after a certain length of time. But the money's good (the average wage of the 10 A&Rs featured here is £50,000) and the perks are many.

Just recently, the A&R world has been stunned by the departure of leading industry figures Christian Tattersfield (who signed Orbital and CJ Bolland to Internal) and Nick Raphael from London to BMG. And as Andy Thompson from Virgin points out, "Once one person moves, the avalanche begins".

So what better time, then, to meet 10 of today's most influential figures.

The faces behind the hits and, one day, award-winners at the Brits...



## Eddie Gordon

(Head of A&R - Manifesto)

**Details:** A 37-year-old Aquarian who likes nothing better than having a smoke, watching movies, looking after his Staffy Bull Terrier and generally "doing what guys do". Eddie's favourite hobby is theorising about where life is evolving. "People talk about dance music dying, but right now it's still escalating. The Millennium is going to be the biggest party known to mankind."

**Other occupations:** Pete Tong's manager ("10 years without a contract"), producer of Radio One's "Essential Mix" and co-producer of the "Danny Rampling Show". Eddie A&Rs for Mercury on the quiet, helping out with the likes of Black Men United and Mary Kiani.

**Salary:** "All in all, well into six figures."

**History:** Eddie hung up his turntable gloves in 1992 after 12 years of DJing because he "wanted to be able to go clubbing on a Saturday night." He wrote for a local newspaper in Kent for eight years, joined MCA in 1988, then moved to BMG where he signed tracks for Motown, Arista, RCA and deConstruction. Spending 10 months at each label, Eddie helped them achieve 10 Top 40 hits (by artists like Bobby Brown, Black Box and Eric B & Rakim). He moved to Polydor for a year, leaving to set up Sanctuary at PWL, where he had his biggest hit with "The Love I Lost" by Westend Featuring Sybil. He brought Eternal to the label before joining EMI and then Mercury, where he initiated Manifesto with Judge Jules, who had been spotting records for Positiva. Eddie has had "more Number One's in the club charts than anyone in the whole industry".

**Biggest hits:** West End Featuring Cybil - "The Love I Lost" (3), Todd Terry - "Jumpin'" (7), Josh Wink - "Higher State Of Consciousness" (7), Donna Summer - "I Feel Love" (8).

**Biggest blunders:** "Missing out on BBE's Seven Days And One Week" and 'Children' by Robert Miles. We were so close to BBE. We went by Eurostar to meet Emmanuel Top in Lille and we sat down with him for seven hours. He wanted a 24 per cent cut of the royalties, which would have been like breaking the million pound transfer deal in football. My chairman stopped us doing it. In the meantime, Positiva closed the deal. Mr Top is a shrewd man! I also signed Cindy Finn to Mercury and spent £45,000 on her without ever putting out a record!"

**What makes you special?** "My energy. Manifesto must be the only label in the country to drag 10 members of staff off to Ibiza for a week. It takes energy to force any company into agreeing to something like that."

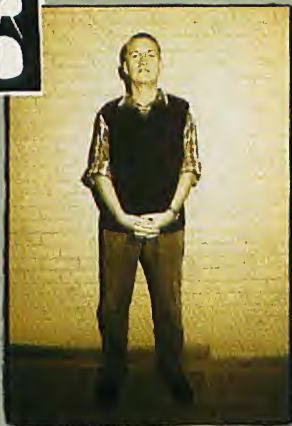
**Plans for 1997:** "Dance music is a lifestyle which people live passionately. It involves clothing, clubbing and all styles of music, from ambient to uptempo house and garage. Our focus is living that lifestyle and supplying people with what they desire. Manifesto has its own identity and, when the annals of music are written, it will be directly associated with Jules and me. I'm also hoping to release an album with Derrick Carter in 1997."



6	2	3	MIS-SHAPES/SORTED FOR ES & WIZZ	Island CIO 624/CIS 624 (F)	-/S
			Pulp (Thomas) Island (Cocker/Mackey/Senior/Banks/Doyle/Webber)	Epic 6623102/6623104 (SM)	-/S
7	5	8	YOU ARE NOT ALONE		-/S
			Michael Jackson (Kelly) Zomba (Kelly)	Manifesto FESCD 3/FESMC 3 (F)	-/FESX 3
8	NEW		HIGHER STATE OF CONSCIOUSNESS		-/FESX 3
			Josh Wink (Wink) EMI/CC (Wink)	Columbia 6624952/6624954/-/ (SM)	
6	4	4	I LUV U BABY (REMIX)	Ore/XL Recordings AGR 8CD/AGR C8 (W)	TCEM 397 (E)
			The Original (DJ Pippi/DJ WT) MCA (Nuzzo/Taib)	Laface 74321298812/74321298814 (BMG)	-/74321298811
7	7	6	WATERFALLS		
			TLC (Organized Noise) CC (Organized Noise/Etheridge/Lopes)	Manifesto/Mercury FESCD 1/FESMC 1/-/FESX 1 (F)	
8	NEW		I FEEL LOVE		
			Donna Summer (no credit) Rightsong/Budde/Sweet Summer Night (Summer)		
9	9	2	HIDEAWAY		
			De'Jacy (Blaze) WC (Hedon)		
10	14	2	SCATM		
			BREAKFAST AT TIFFANY'S	Interscope IND 80032/INC 80032 (BMG)	-/S
			Deep Blue Something (Castell) WC (Pipes)	1st Avenue/Mercury DCCD 1/DCCMC 1 (F)	-/DCX 1
			ESCAPING		
			Dina Carroll (Lowis) Shanna/Sony ATV/MCA (Blue/Smith/Carroll/Lewis)	Positiva CDTIV 67/TCTIV 67 (E)	-/12TIV 67
			SEVEN DAYS AND ONE WEEK		
			BBE (Top) Emmanuel Top Editions (Sanctuary/Quarrier)	Mushroom DX 2003/C 2003 (BMV/BMG)	-/S
			FLAVA		
			Peter Andre (Whitmore) IMN/Mushroom/Bondor (Andre/Whitmore/Hector/Coe)	MCA MCSTD 4007/MCSC 4007 (BMG)	-/S
			THE CIRCLE		



HIGHER  
GROUND



## Mick Clark

(Managing Director – Higher Ground/Sony)

**Details:** A 40-year-old Capricorn who is a fanatical Southampton fan. "My favourite author has to be James Elroy and my biggest heroes are Ansell Adams – the greatest landscape photographer ever, Marvin Gaye and Matt Le Tissier. I usually relax by reading, taking in movies and watching Southampton. Although nowadays I wouldn't call watching Southampton relaxing."

**Salary:** "Not as much as I'm worth."

**History:** Mick ran City Sounds in Holborn, London, from 1979 to 1981, and joined Virgin as a junior A&R man for "black music" on his 25th birthday. His first record deal was for Sharon Brown's "I Specialise" and he also signed Loose Ends. Mick stayed with Virgin until 1993 (taking on their Ten imprint in 1987). During that time he signed the likes of Soul II Soul, Working Week, Maxi Priest, Temper Temper and Floy Joy, and also put together the "Techno – The New Sound Of Detroit" album, from which came Inner City. Mick joined Sony in July 1993 after a six month sabbatical where he toured Asia and Australia with his wife and son (he now has two). He immediately signed Leftfield, MN8 and Bally Sagoo. He launched the Higher Ground imprint in July of this year with a roster which includes Grooverider, Sirenes and Pressure Drop.

**Biggest hits:** Soul II Soul – "Back To Life" (1), Inner City – "Good Life" (4), Soul II Soul – "Keep On Moving" (5), Soul II Soul – "A Dream's A Dream" (6), Inner City – "Big Fun" (8), Inner City – "Hallelujah" (22). Leftfield's "Leftism" album has gone platinum.

**Biggest blunder:** "Losing the deal to sign Sade. She is a pretty good friend of mine, but I still think about missing out on the deal. I went to Paris for the weekend with Sade and her boyfriend and she was all set to sign on the Monday morning. But Columbia somehow got to her and signed her on the Sunday. We came back to work with big hangovers, only to find she'd signed elsewhere. It was my first experience of just how powerful Sony can be. That's why I joined them!"

**What makes you special?** "I'm still enthusiastic and I'm not frightened to make a mistake. When everyone goes one way, I go the other. I'm not interested in what anyone else is doing."

**Plans and tips for 1997:** "Grooverider will be enormous. I've never known such a buzz about one artist. I think the whole New York ambient club experience will come to London. What I witnessed there with certain artists was unlike anything I have ever seen. It really was modern classical music with turntables. But I'm not going to mention names for obvious reasons..."

dc  
deconstruction



## James Barton

(Head of A&R – deConstruction)

**Details:** A 28-year-old Virgoan from Liverpool. "I bailed out of school at 16 because I was paranoid about not being educated enough." A season ticket holder at Everton, James likes "staying in, watching football and worrying about my family. And I like my job". He thinks he is too straight forward for his own good. "I'm too honest."

**Other occupations:** Director of Cream, resident DJ at Cream ("ish") and part of the K Klass management team ("ish").

**Salary:** "As much as your average footballer."

**History:** James ran clubs at Liverpool's State, The Underground, Quadrant Park and the O51 club before starting Cream with Darren Hughes in 1992. He managed K Klass before "Rhythm Is A Mystery" and signed them to deConstruction. James launched Olympic Records with Andy Carroll before moving to London to A&R for deCon. "I needed a new challenge and I wanted to get out of Liverpool. This might be bad news for Darren, but I have a terrible habit of starting things up and then moving on to something else. My role at deConstruction has only changed in the sense that I've become more of a central figure within the whole organisation."

**Biggest hits:** De'Lacy – "Hideaway" (1), Robert Miles – "Children" (2), Way Out West – "The Gift" (15). James also signed The Hed Boys, Deep Dish and Dave Clarke, as well as putting deCon onto Felix's "Don't You Want Me". The Cream mix albums have sold half a million copies to date and he helped in put together our "Muzik Masters" album. "I've put a bit of money in the kitty, me."

**Biggest blunder:** "'Subliminal Cuts' was a great record. Nick Warren played it to me and I really didn't see it. By the time I heard Judge Jules play 'Higher State Of Consciousness' at Cream, it was already too late. But you should never look back at missing out on records. Anyone who gets tied up in knots about things they didn't sign will end up in a straight-jacket after six months."

**What makes you special?** "Nothing really freaks me out, I'm not impressed by anyone and people feel they can trust me. I'm still asked how I managed to persuade Dave Clarke to sign, but it was just down to our personalities. People do get an air of confidence and arrogance from me. I just don't give a fuck. And I like that!"

**Plans and tips for 1997:** "The days of paying £50,000 for a one-off 12-inch must end. A lot of people need to grow up and be more mature. For example, those artists who put out five releases on five different labels are going to have to change. Fuck all this Wink, Wanked, Wonked and Wonkered bollocks. Musically, US house will come back in a big, big way. And I want to see more people playing live."

Virgin



## Andy Thompson

(Head of VC Recordings – Virgin)

**Details:** A 30-year-old Cancerian from Kent, Andy is a passionate West Brom fan ("they play a big part in my life"). He plays football on Sundays for Wells Wanderers with Tarick from Pure Groove and Hooj Choons' Red Jerry. "I like football, music and girls. I'm the archetypal bloke. I'm a bit ordinary. I am also very proud of our heritage and am a keen member of the National Trust."

**Salary:** "I'm not into six figures just yet!"

**History:** Andy became the assistant manager at London's City Sounds record shop in 1987. "The shop has a long history of nurturing people in the industry. Pete Tong, Mick Clark and Mike Sefton all worked there." It was at City Sounds that he built up his strong rapport with Tong and Jeff Young, keeping one-offs under the counter for when they came in. Tong then created a position for Andy at London Records, which he fulfilled from 1989 to March 1995. When Tong became A&R of the whole London label in 1993, Andy was made head of frrr. During that time, he signed the Nightcrawlers and Utah Saints, before moving to Virgin to set up VC last year. At Virgin, Andy has signed "I Am Ready" by Josh Wink as Size 9, "Ethics" by La Luna, Tin Tin Out, Shena and D'Note, and is continuing to work with Basement Jaxx.

**Biggest hits:** Nightcrawlers – "Push The Feeling On" (it originally reached 22, and has now sold over four million copies across Europe), East Side Beat – "Ride Like The Wind" (3), Goodmen – "Give It Up" (3), Tinman – "18 Strings" (9).

**Biggest blunder:** "I'll regret not picking up Robert Miles' 'Children' for the rest of my life. I remember hearing Pete Tong play it while I was driving up the M6 with Graeme Park. It was such a current record it had to be put out there and then. It was November and most majors find it illogical to pick something up and put it out at that time. I also didn't think Miles warranted a huge album deal. Six million records later, Andy Thompson sits at home and weeps...! Still, if you're gonna fuck up, you may as well do it with the big ones!"

**What makes you special?** "Being ordinary! Coming from Kent and growing up around mainstream Ritzy clubs means I have a good understanding of which records cross over. Eddie Gordon is similar to me in that we both test out big records in a couple of Ritzy-type clubs. With Nightcrawlers, I went to Zens in Dartford and the DJ had the original import in his box!"

**Plans and tips for 1997:** "I have high hopes for D'Note as they're so unique and innovative. I love the rise of bands like the Sneaker Pimps and that whole hybrid of grungy rock and hip hop. I also love the fact that people have gone berserk for Mark Jones and his Wall Of Sound label. I think something big will come out of the whole Sasha & Digweed 'Northern Exposure' scene."





## Simon Dunmore

(Head of A&R – AM:PM)

**Details:** Simon is a 33-year-old Scorpion from Northampton who now lives in Uxbridge. A keen QPR supporter ("even though they have become infuriating to watch"), he collects cacti in beautiful pots which he paints himself. "It's quite relaxing to have greenery around you. I also feel a sense of achievement because they don't die." His nickname is Chunky Monkey.

**Other occupations:** A monthly DJing residency at Bump 'N' Hustle in Bournemouth.

**Salary:** "Half as much as everyone else you've asked. I don't earn enough to give up DJing!"

**History:** From playing Bob Jones-style "modern soul" to spinning at The Zoo with Nicky Holloway and Norman Jay, Simon's DJing pushed him into the record industry. He used to write a column for "Blues Et Soul" and also worked at the Record Et Disco Centre store in London's Rainers Lane. Simon joined Cooltempo where he was made Club Promotions manager. He signed Juliet Roberts and River Ocean to the label before leaving to work at AM:PM. "It seemed like a natural progression. They had a reputation for the music I was into."

**Biggest hits:** Alcatraz – "Give Me Luv" (12), H<sub>2</sub>O Featuring Billie – "Nobody's Business" (19), Heller Et Farley Project – "Ultra Flava" (22). "I'm proud of all my signings for different reasons. There are better reasons for signing a record than money."

**Biggest blunders:** "I bet my MD that CJ Bolland's 'Sugar Is Sweeter' wouldn't be a hit! My forfeit is to take my shirt off and dance in the middle of the crowd at DTPM at The End. I've avoided it so far! De'Lacy was the main one, though. As a company, we couldn't move quick enough to get it. If the major labels with dance offshoots could have the freedom the independents have, they would make much more money."

**What makes you special?** "I don't try and be all things to all dancing men. I deal with records that I like, instead of signing massive hits. Being a DJ helps you understand the psyche of other DJs."

**Plans and tips for 1997:** "I'd like to see DJs and record companies being more experimental in the music they play, the artists they sign and the producers they use for remixes. I'm tired of paying over-inflated fees to the same group of people and not getting anything back. But Sanchez always does brilliant mixes for me, as do Jazz 'N' Groove, Mark Pichiotti and Ralphie Rosario. People like Basement Jaxx have real potential for the future."



## Richard Russell

(Managing Director – XL Recordings)

**Details:** A 25-year-old Piscean who was born in Dollis Hill, London, Richard is not a football fanatic. After leaving school, he worked in a record shop and then moved to New York for a year when he was 18. "It was a great experience, especially at that age." To get away from the dance world, he likes movies and restaurants. "I have a big record collection, but I don't collect piranhas or antiques and I don't play golf."

**Salary:** "I don't even discuss it with my friends."

**History:** Richard worked in record shops from the age of 14 and started spinning at parties around north London as well as being a pirate radio DJ. He worked for Caroline (a subsidiary of Virgin) and at the renowned Vinyl Mania store in New York. He then moved back to the UK and became a tea boy at City Beat (the label that was born out of Groove Records in Soho), from where XL was launched. "XL was prominent throughout the hardcore phase, and me and Nick Hawkes were right in there. Very few record labels were interested in it, but it soon became easy to pick up pop records. SL2, The Prodigy and Liquid all came out of that. It was an incredibly vibrant time for dance music, even though the media overlooked it, and a lot of the people involved at that time have gone on to do very interesting things." Richards signings include House Of Pain, Jonny L, Empirion and Eboman.

**Biggest hits:** Doop – "Doop" (1), The Prodigy – "Firestarter" (1), The Prodigy – "Charly" (3), The Prodigy – "Everybody In The Place EP" (2), SL2 – "On A Ragga Tip" (2), House Of Pain – "Jump Around" (8), Liquid – "Sweet Harmony" (15).

**Biggest blunder:** "I don't have any regrets about missing anything, but we'd love to have Noel Gallagher in a more dancier incarnation."

**What makes you special?** "I'm not really an A&R man anymore. I co-own XL, so I spend most of my time running a record company rather than signing bands. I still have all my passion and excitement about music, but I'm also equally comfortable working on the business side. I find pure A&R limiting, but I enjoy the little I do. A&R'ing the last two Prodigy albums was very rewarding."

**Plans and tips for 1997:** "I see America opening up to the rock/dance crossover as they're in desperate need of something alternative. The States is ripe for Underworld and The Prodigy. As for XL, we're doing more one-off, poppy things, as well as the album projects. Both Josh Wink and the Prodigy were one-off projects at first!"



## Nick Hawkes

(Director – EMI Dance)

**Details:** A 29-year-old Cancerian, Nick moved to London to study communications and sociology at Goldsmith's and because "London is the centre of the music industry". Much like his one-time colleague at XL Richard Russell, he also spent a few months working in New York. "When I am relaxing on a beach, I usually get a pen and paper out and starting setting targets for when I get back to the office. Holidays are a great time to find ways of improving your work."

**Salary:** "Lend us a tenner!"

**History:** Nick's first industry job was programming for WBOS radio in New York in 1987. While there he hooked up with the Easy Street label, who he later became a UK rep for. Nick worked for Secret PR before taking a club promotions job at City Beat with Tim Palmer, to whom he suggested the idea of launching an underground label. Enter XL Recordings. In his four years at XL, The Prodigy and SL2 were his major achievements. He joined EMI in 1993 to set up Positiva. The label now has a subsidiary called Additive which was set up for developing artists and putting out music which isn't necessarily destined for the upper echelons of the chart. Nick has signed Adam F to the label, while A&R manager, Kevin Robinson, recently signed Baby Doc. The stable also has an album from Dub Tractor due, as well as a mix album from Mixmaster Morris. Nick also looks after the Feverpitch label, which is home to the popular "Trade" collections.

**Biggest hits:** Bucketheads – "The Bomb" (5), Umboza – "Sunshine" (14), Kadoc – "Nightrain" (14), Judy Cheeks – "Reach" (17), Umboza – "Cry India" (19). Dave Lambert (Head of A&R) signed Reel 2 Real and BBE to the label.

**Biggest blunder:** "Losing out on 'I'll Louis' French Kiss'. When I heard it on import at Heaven, I ran up to Justin Berkman in the booth to find out what it was. I called the number on the record, spoke to Armando, and we agreed a deal worth £2,000. I sent a fax confirming the deal and then it all went quiet. A fax came back a week later asking for \$25,000! We just couldn't get involved with deals at that level in those days."

**What makes you special?** "Putting a team together which has the right chemistry, championing projects and pushing them through the system, as well as my general communication skills."

**Plans and tips for 1997:** "I'd like to see us have a higher profile in the alternative dance arena. Adam F and the Additive label are central to this. I'm keen for us to try and build some proper careers, too. But we won't stop having those massive chart smashes."





## Spencer Baldwin (A&R Manager – Perfecto)

**Details:** A 30-year-old Leo who originates from north London. He left school with fairly minimal qualifications and went to work in a record shop. "I spend time avoiding being nicked for driving too fast and going scuba diving whenever I can. There isn't much scope for doing anything else with my job." Spencer was also an Air Cadet when he was a kid. "I've since graduated to Space Cadet!"

**Salary:** "People think, 'Warners, nice car, must be into six figures'. But I don't earn enough to give up my milk round yet."

**History:** Spencer began his career at a chain of independent record stores called Harum in north London. He was working as assistant manager of a shop in Enfield, when he was introduced the concept of selling imports to the store. He became a rep for Phonogram, before joining MCA for 18 months where he moved into their club promotions department, taking over from Eddie Gordon. Spencer was at WEA for 10 months before joining east west to do club promotions and A&R. He became a full-time A&R when he and Paul Oakenfold "cooked up the idea of doing Perfecto".

**Biggest hits:** BT – "Loving You More" (11), Mo'Nique – "Sing Hallelujah" (14). Spencer also signed Quiver and Tilt to Perfecto.

**Biggest blunder:** "You tend to wipe those from your memory. But I always wish I'd been more aggressive with The Propellerheads. I wish I'd had that vision earlier on."

**What makes you special?** "The ethic of Perfecto is riskier than most other labels. Our artists are far more troublesome to work with, but I prefer that to just picking up one-off singles. It's the teamwork which makes things happen, Paul has experience that you can't replace and I am very valuable to him. We talk a lot and make sure we both know what we're doing because he isn't in the office very often. I have just managed to make him get a mobile phone which is a bloody miracle!"

**Plans and tips for 1997:** "I think clubbing will become more of a live concept and it will merge with rock even more. The Perfecto Fluoro tour has proved this. I've been looking at a lot of live bands and many others have caught my eye since all the fuss over The Propellerheads."



## Ferdy Unger-Hamilton (Label Manager – Go! Beat)

**Details:** A 25-year-old Cancerian who was born in London and is a life-long supporter of QPR. He took one year out to study in New York and "came back with fuck all to do. I just fell into this." What does he like doing? "Going out. Although I don't like fluffy bra clubs. I can't be arsed with all that. I wouldn't call myself a dance music geezer. I just like tunes. I also like puffing and cable TV."

**Other occupations:** Rollo's manager.

**Salary:** "Rolling in it! I earn far much too much!"

**History:** Ferdy started his career as a "skivvy" for a management company, working with Asia, It Bites and Yes! "I toured as a wigwam technician for Yes. I had to put up this big wigwam in their dressing room on every date!" He was sacked from the publishing department at Chrysalis for "wanting to sign a white rap act called the Stereo MCs. I got the boot and joined Go! Discs, who I used to play football for every Sunday". Ferdy was into garage at the time and his first signing was Deep Freeze Productions. He started Go! Beat and "picked up a few garagey tunes which Linden C would play. I was chuffed!". He signed Gabrielle, although he attributes this to his ex-girlfriend. "I came home from Catch A Groove with £100 worth of house records and she bought this one soul record in Black Market. We got home and all of mine were cack and she came back with 'Dreams'!". He has also signed Portishead, Sheer Bronze, Laguna Meth, The Pharcyde, Delta House Of Funk and Gloworm's "Carry Me Home".

**Biggest hits:** Gabrielle – "Dreams" (1), Gabrielle – "Give Me A Little More Time" (5), Gabrielle – "Going Nowhere" (9).

**Biggest blunder:** "I saw Suede play live and didn't really like them."

**What makes you special?** "I'm not really a dance A&R man. I'm not into 'keeping it real and underground'. I'm into songs and artists and people doing what they want. It's a totally different discipline to that of someone like Christian Tattersfield, who's a genius at what he does. I can't listen to something and say 'That's absolute pony but it's massive!' I'm just into what I'm into."

**Plans and tips for 1997:** "The death of pseudo-intellectual Brit pop crap. I'm not into jumping onto things. I like music to carry on evolving. With me, it just goes on..."



## Lynn Cosgrove (Director of Recordings – Ministry Of Sound)

**Details:** A 26-year-old Taurian from Wales who moved to London to be a trainee hotel manager. Lynn enjoys trampolining, opera, movies and she collects bottles of vodka. "I have 92 half-drunk bottles of vodka at home. My favourite is one which I fly to Majorela to buy."

**Salary:** "I do it for love, not money."

**History:** Lynn left college to run the infamous Energy orbital parties with four others. "We stopped because we were being followed by newspapers and the police." She then went to work for Nicky Holloway before landing a job in club promotions at AVL (Associated Virgin Labels). "After a year, I was bored of plugging DJs and started my own management company, FX." Working with Morales, Knuckles, Todd Terry, Mackintosh and MAW, Lynn was on a mission to push garage. A week after Ministry Of Sound opened, James Palumbo, the club's owner, asked her to come and promote the Saturday nights. Lynn soon joined the company full time and has been there ever since. She still runs a scaled-down management company, looking after CJ Mackintosh, Robert Clivilles and Tim Deluxe. "I also try to manage me!" Lynn is responsible for the Ministry "Sessions" albums, as well as the Sound Of Ministry and Frisky imprints. Lynn is no longer involved in the nightclub side of the MOS. "After four years, I just couldn't stand on the door for another Saturday night."

**Biggest hits:** Lynn has signed up Kathy Sledge and Serial Diva, as well as the controversial deals with Sasha & Digweed for the "Northern Exposure" compilations and Pete Tong & Boy George for the "Dance Nation" albums. "We've never attempted to chart with the Ministry label, but we're about to start playing that whole game. Frisky has been set up for that purpose and we have Danny Rampling and Paul Taylor A&R'ing for us."

**Biggest blunder:** "Everything we've wanted, we've got. At the Ministry Of Sound we would rather create and develop."

**What makes you special?** "I once took a pilot's course, and ever since then, I've been able to do more than one thing at a time!"

**Plans and tips for 1997:** "Now the compilation side of the company is up and running, we are focusing more on the artist roster. Musically, good songs and a return to vocals is the way forward next year. For me, it's heads down from now on."

## They also serve

### Other influential A&R men

Terry Donovan (Arista), Steve Finan (A&M), Simon Gavin (Polydor), Phil Howells (ffrr), Judge Jules (Manifesto), Dave Lambert (Positiva), James Lavelle (Mo' Wax), Luka Neville (Manifesto), Paul Oakenfold (Perfecto), Gilles Peterson (Talkin' Loud), Nick Raphael (BMG, formerly at ffrr), Christian Tattersfield (BMG, formerly at Internal), Alan Thompson (D'Tour), Pete Tong (ffrr/London).

### A&R scouts you may not know about

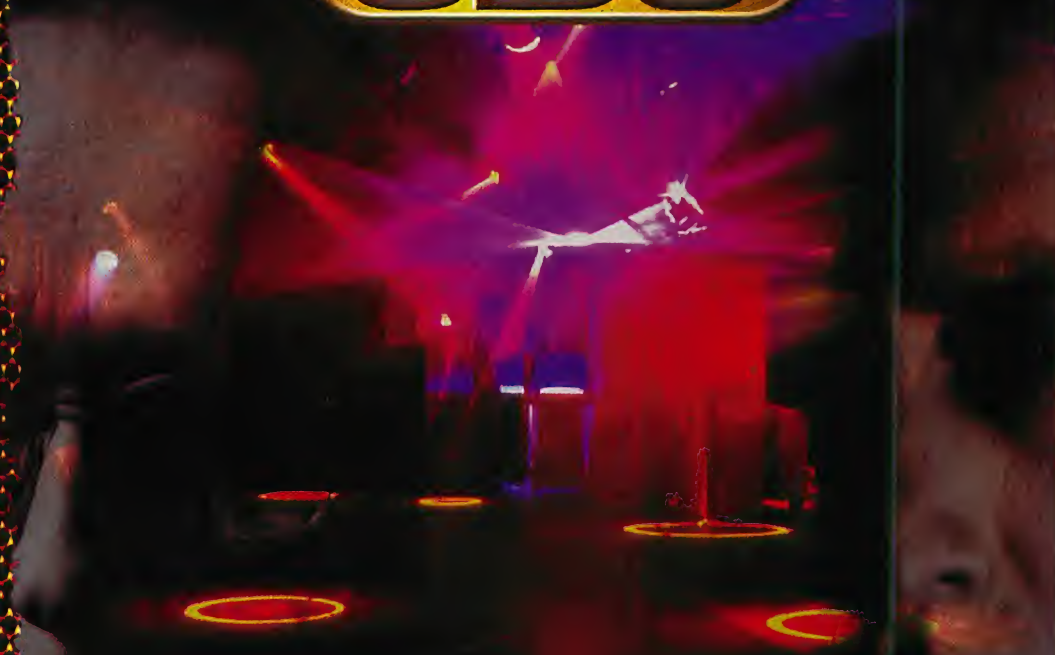
Guy Oldhams (deConstruction), Danny Rampling (Ministry Of Sound), Paul Taylor (Ministry Of Sound), Nick Warren (deConstruction).

### Greatest A&R blunders of recent times

London dropping Boys Own (keeping One Dove and letting Underworld go). Warners dropping Everything But The Girl.



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# Touched by the hand of **god**

## GONE FISHING

The Canal Club, Wolverhampton

AND on the eighth day, God created The Canal Club. "I've been involved with clubs for eight years now," explains been-there-done-that promoter, Charlie Chester, "and I can honestly say I have never been more excited." He's got every reason to be thrilled, too, as he gives Muzik an exclusive tour of the club described by Claudio Cocoluto on its opening night as "the best in Europe".

Formerly a deserted canal-side warehouse, the new venue has been designed by Ron "The Tunnel" McCulloch. Creating the club from scratch has given him the chance to really go to town architecturally. The stripped-down minimalist vibe of upstairs neatly contrasts with downstairs' split-level elegance. Even the toilets are state of the art, with gaggles of girls and boys queuing to see how the other half, er, does its business.

Of course, there's a lot more to a great-looking club than a flash staircase and a few drapes. It's attention to detail that really counts. And you want attention to detail? How about fifty huge umbrellas on hand to shelter punters in the queue outside? Or the 22 (yep, count 'em!) cubicles in the ladies loo?

What about the army of glass collectors scuttling around like munchkins? The transvestites handing out jonnies in the toilets? Or the biggest ice-box this side of an Eskimo convention? Hell, there's even a geezer in the gents who'll wipe your arse for free. Unfortunately, we later find out he's not actually a member of staff. Whoops.

When the kids aren't gawping at the decor, they're getting down with the best of 'em. Saturday's Gone Fishing night is mega-glam and based around name jocks like Oakenfold, Farley & Heller and Cocoluto on a house tip downstairs. Meanwhile, the upstairs room sees a steady rotation of more underground beats, from Billy Nasty's bouncy acid techno to the Heavenly Social's dustbeat hoedown.

So, Muzik came. Muzik saw. And Muzik's bottom jaw hit the fucking floor. Superclubbing has just hit new heights. Believe it.

Kieran Wyatt

**NAME:** Gone Fishing

**ADDRESS:** The Canal Club, Broad Street, Wolverhampton

**TELEPHONE:** 01902-311-312

**TIMES:** 9pm-2.30am, Saturdays

**PRICES:** £10/£10 members

Pics: Donavan







## BABBLE & SMOKESCREEN AUTUMN EQUINOX PARTY

Where??

IT'S just after sunrise, and Babble DJ/spokesman, Peter Pan, has cornered us in the back of his van. He's talking at about a hundred miles an hour, about free parties, about the Criminal Justice Act, about being a traveller and about underground dance music.

"You simply don't get those enormous, four-day bashes any more, what with the CJA and all that," he says, explaining the tendency these days for smaller, more intimate jams. "Keep it down to a couple of hundred people and the coppers aren't too bothered."

Another person seemingly unperturbed by the events going on around her is Peter's young sprog, Laran Star, already a veteran of five parties and only three months old.

That the party is being held adjacent to an army tank base should come as no surprise. Babble's last gathering of the tribes took place next to an RAF mortar-testing range. The setting is all "Mad Max", a sort of post-apocalyptic dust bowl populated by a traveller-heavy crowd that look like extras from the Mos Eisley bar scene in "Star Wars".

They're fully locked into the purest, deepest house music, a soundtrack that is peculiar to the Midlands free party circuit. Labels, artists, DJs, tracks – they're all meaningless, as weird alien shapes are thrown to a seamless mix of liquid beats, lithe basslines and hard, beautiful strings.

Among the gathered throng, one or two score pretty highly in the lost-the-plot stakes, stumbling around in a narcotic fog of their own creation. But then you find yourself asking the question, "What better place to lose it, in a sweaty nightclub rammed full of gurning idiots or out in the open air under a warm sun and deep blue sky?". Simple, really.

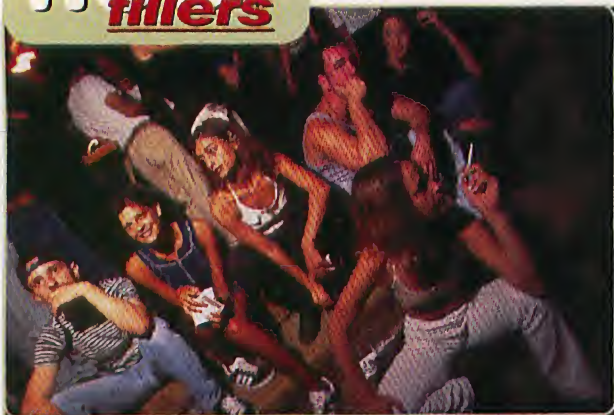
As the last tune plays out, Pan runs towards us gesticulating wildly, wired on cheap booze and sleep deprivation. "This is fucking it, man!" he asserts. "This is the fucking underground!"

Amen to that.  
Kieran Wyatt



Pics: Robin Gautier





Pics: Raise-A-Head

## TONY DE VIT

### The Octopus, Tel Aviv

IF we were ever in need of an omen, this has to be it. Saddam Hussein has been making rude noises about the Jewish state, the Middle East is on general alert, and BA flight 202 from Heathrow to Tel Aviv is virtually deserted.

Worse still, the lack of passengers means trolley-loads of booze. An aperitifs, wine and digestifs bonanza is off-loaded by haughty, double-chinned hostesses and screaming queens masquerading as air-stewards to four dozing Yiddish families and two brown-trousered journalists. With surreal relish.

With all this in mind, and over five hours to reflect on the Stealth bombers flying over Baghdad, gas masks being distributed in the Israeli capital and the fact that everyone on board may well be sitting on 50 tonnes of Palestinian Semtex, we do the natural thing. We eat four dinners each. We get absolutely fucking mullered.

At Ben Gurion Airport it takes three minutes before a plain-clothes policeman stops us in our tracks. Unfazed by slurred expletives, but alarmed that we're only spending 24 hours in the land of Jacob, he marches us to four bronzed babes in uniform. Suffice to say, they aren't too impressed when we ogle their breasts with customary aplomb.

Having convinced Mossad we aren't social members of Hamas, we drive to the Tal Hotel, a concrete slab on the eastern shore of the Med. Home to bad lager,

small beds, two beer-bellied Geordie promoters from Boxed and Tony De Vit.

Tony is playing out at the Octopus, a beach bar with stinking Portaloos, while the Boxed boys are here to DAT him for their "Global Underground" live series. We all arrive by taxi and are ushered by security to the bar, where the horniest dolly west of Gaza pours Stoli's like there's no tomorrow. Fearing there may not be, the two Geordies order another bottle, climb on the bar and sing footie songs.

Three hours later, the world seems a very strange place indeed. The club is full, but nobody's really havin' it. The pasty-faced contingent, though, are living up to their cultural stereotypes. One is puking against the wall with a camera dangling about his groin. Another is engaging in incoherent political discussions with a Dictaphone while falling off a deckchair. Both are later knocked flying off a five-foot high stage by a pogoing 15-stone walrus.

The Israelis, to their credit, appear rather bemused by events, giving us, as well as drink and drugs, an extremely wide berth. The English, apart from a singularly embarrassed De Vit, leave the bar with minor back injuries, a broken nose and bloodied trousers, but their reputations intact.

So, just how was Tony's set?

Erm, well, you'd better ask him yourself, mate... but Uzi does it.

Dave Fowler

**'Tony De Vit - Live In Tel Aviv' is out now on Boxed:Global Underground**

## ENFORCERS ALBUM LAUNCH

The Imperial Gardens, London

REINFORCED, the original hardcore crew, have now notched up their 100th release. And what better way to celebrate than a party which gathers together all their friends and acquaintances? The label's most famous associate, Goldie, is there of course, looking big in Tommy Hilfiger and assorted 24-carat adornments. As is his sometime other half, Björk, rinsing out there on the dancefloor with the rest of the super-charged south London massive.

Curiously for this type of self-promoted pat on the back, the whole event actually has an atmosphere of celebration about it. Maybe it's down to the fact that the venue (hidden away behind a petrol station in

Camberwell) resembles the kind of pastel confection which normally only plays host to wedding receptions and 21st birthday parties. Perhaps it's the presence of the mighty Reinforced trio, Grooverider, Doc Scott and Randall, pumping fierce beats to the mad, horn-blowing, whistle-raising congregation of breakbeat fanatics.

Perhaps it just comes down to the fact that, 100 up and running, Reinforced are still leading the way.

Rupert Howe

## SUB'D UP

The Kingsley Leisure Centre, Westward Ho

WHILE the spin doctors of Westminster twist and squirm, hoping to capture middle England's vote, a small band of informed

DJs have been masterminding a similar attack on Devon's dance scene. On the extreme left is the long-haired, bearded, pipe-smoking free party scene (those who are heavily in favour of increased provisions from the welfare state, etc). Meanwhile, in opposition stand the corporate clubbers (complex tax evasion schemes, shaved heads and check shirts). Devon's middle ground is a vast uncharted piece of land, lying somewhere between mutated techno and fromage frais.

Sub'd Up, the name which has brought political correctness back to the country, consists of five members. All of them are disgruntled locals, except Pip, who hails from London and whose roots lie with the underground sound of the notorious

Wiggle parties. This small but talented group of individuals are aiming to bring deep funky house and progressive techno to the region. High quality music, made by creative people.

Their opening night in Westward Ho is a spectacle, Mirage Laser unveil their latest white light effects, while the sound quality is second to none thanks to Sub'd Up's in-house expert, James, and a rig which came down from London, all 18k of it.

As intended, the music is kept deep and underground, kicking off with an excellent crowd-pleasing set from John Kennedy. A successful first night and definitely a name to look out for round these parts in the coming months.

Adrian Wiljay





## Communiqué #4

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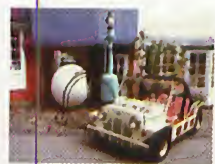
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Dec 07 Dec 14 Dec 21	Dave Seaman <b>MixMag Christmas Party</b> Brandon Block Tall Paul			
Dec 24	<b>Christmas Eve Special</b> Lovesexy & Republica present: Scott Bond, Andy Cleeton, Richie Roberts	Tickets now on sale at bakers, The Depot, & Autograph Christmas Eve £8.00		
Dec 28 o	<b>Rep Residents Special</b> Scott Bond, Andy Cleeton			
Dec 31	<b>New Years Eve Special</b> Lovesexy & Republica present: Scott Bond, Andy Cleeton, Richie Roberts	New Years Eve: £25.00 (includes complimentary Christmas Eve Special Ticket)	Discount Tickets available at Bars/bakers/Autograph & The Depot	



Juan Atkins

**THE SUB CLUB 10TH ANNIVERSARY WEEKEND**

The Sub Club, Glasgow

AMAZING. Four nights, 14 DJs. Some of the best music you've ever heard. And a totally up-for-it crowd. Combined, they create one of the most memorable, atmosphere-drenched events in the whole history of clubbing. This is special. And then some.

It's exactly 10 years since Glasgow's Sub Club opened its doors. In that time, it has pioneered every colour of modern dance music, from the deep shades of house through the acid tones of techno to the effortlessly cool pastel tints of jazzed-up drum & bass.

The Sub's been around longer than Cream (seven years), Ministry (five years) and just about anywhere else you'd care to mention. And it's still the greatest underground dance music club in the world. It's more than just an institution, though. It is positive proof that dance music is at its most vibrant and powerful when it is forward-thinking, progressive and inspired. At The Sub, people come together to share brilliant times and brilliant music.

So instead of cheap pop tricks, what you are likely to find in this beautiful hot-house basement is the sound of Larry Heard or Dillinja or Carl Craig or the Idjut Boys or Raekwon, while boys and girls get it together in the middle of the dancefloor. It's the club you always dreamed about, this country's answer to Chicago's Warehouse or Detroit's Music Institute. Trip, Shoom, FUSE, Tresor and Speed all rolled into one. The bomb.

Celebrations start early on the Thursday night, with Claude Young, Twitch and Redcell's Mark Ryal sewing loops, beats and basslines into a deep, hypnotic tapestry of sheer quality. It is the perfect beginning. An introduction to flashing lights, big grins, old and new friends, fantastic records and four nights to shake our world.

Highlights? There are too many to mention. But you'll hear folk talking for some time to come about Ed Rush's inspirational set on the Friday night, full of spiked beats and colossal rave signals. And what about The Sub Club's resident, Dominic, who follows a truly blistering set by Juan Atkins on Saturday night by dropping Kraftwerk's "Numbers" to rapturous response? Then there's the incredible set which Harri plays later on the same night, which still has our heads and hearts pulsing with euphoria as we tumble out into the daylight on Sunday morning.

And finally, there's Sunday night's session, where Ralph Lawson (who has travelled from Leeds' Back To Basics) plays three-on-three with Dominic, where one-time Saturday stalwart, Oscar, spins dreamy house and Nick Peacock sets it up with splintered jazz funk. There's the last ditch, one-record-a-piece set which Harri, Ralph, Dominic, Oscar and Mark close with. And the well-chosen record which finishes it all at 6am on Monday morning (Fingers Inc's "Can U Feel It?") with perfect, subtle emotion.

These nights were a triumph for underground dance music. The kind of nights which make it feel good to be alive on the eve of the 21st Century. Brilliant, perfect and beautiful. The Sub Club's 10th Anniversary was, as you've guessed, simply amazing.

Stephen Cameron



Nick Peacock

**RIZE**

Rajah's, Cardiff

WHAT'S your vision of a Friday night in Cardiff? Beer boys in bust-ups? Girls from the Ritzy being bitchy? Think again. There's a wealth of clubs operating on a different planet to the land of pound-a-pint promotions. One such club is Rize.

In just six months, Rize has grown from a group of mates with a load of bodged equipment to become the Welsh capital's crucial culture club, a centre of alternative activity. Resident DJs G-Raff and Dave The Groove Slave drop a soundclash of breaks, beatz and anything with a wicked bassline (The Beatles' "Come Together" is as welcome here as Alex Reece's hit "Pulp Fiction"). But Rize isn't just content to stimulate the aural senses. Located in what was once a working men's pool club, the clunk-click of sinking the eight still punctuates proceedings. Adding to this melee, films are sampled, looped, fucked about with and then projected onto backdrops, many of which have been created by dedicated clubbers.

Tonight is a quiet one (many of the Rize regulars are checking out some new art-punk band across town. Narrow-minded these people are not), but it doesn't take a genius to realise that Rize is something quite special.

Tobias Peggs

**ALTERNATIVE IBIZA**

Everywhere except the clubs, Ibiza

IBIZA always has been, and will always be, the party mecca of Europe. This year, the underground scene outside the vast array of clubs was fuelled by the global psychedelic trance scene. While all the clubs are locked into a frenzied rat race of commercial greed, these people are creating free, open-air parties every other day on mountain tops and beaches, in caves and private villas.

TIP records went out in September and hosted a fabulous party with DJs Andre, Rictam and Bansi. The lighthouse on the north side of the island was the location and a collection of global, psychedelic nutters provided the full power energy.

They party hard in Ibiza, and always for a minimum of 14 hours. If you're very lucky, you may even get to see two sunrises at the same venue!

The police don't seem to care too much about these small, uncommercial parties, which usually consist of around three to four hundred people, free entrance and no organised bar. In reality, it's only the club mafiosi who try to have these events stopped for fear of losing out on potential customers willing to pay the £15 to £25 entrance fees.

The crazy goings-on even found their way into the commercial clubs in 1996, with Tribe hosting nights throughout the season at Amnesia. Acts such as Total Eclipse and Juno Reactor were flown in, while DJs from around Europe came to play the latest in psychedelic trance.

So if you think you've been "Havin' It In Ibiza", you should try one of these loco, tribal psychedelic experiences next year. And no, it doesn't mean you have to neck loads of hallucinogenics.

Lucie Patterson

**THE PUMP PANEL**

Choice, The Art College, Belfast

IT'S still early and already the atmosphere is pumped with whistles and cheers. Not content with the dancefloor, the crowd of students, grungers and clubbers are dancing merrily at the bar and on the seats in the balcony. All this for the hard house and pumping techno of resident David O'Grady and guest Darren Price.

Making only their third live appearance to date, The Pump Panel (aka Tim Taylor and Dan Zamani) take to the stage with a long, slow build-up of sub kicks and gated snares. At the core of The Pump Panel's underground sound, which is formed from Taylor's innovation, are two Roland TB-303s and a TR-909. Masters of the epic intro, their live sound tonight is full, earthy and unpredictable.

After the lights go up, this determined duo continue undeterred and the now-frenzied crowd, all hands in the air, wild screaming and giving it loads, go crazy. Fucking brilliant.

Deirdre Cartmill



## THE TRAVEL FOX UK BREAKDANCE CHAMPIONSHIP

Shepherd's Bush Empire, London

A NOTICEABLY absent Malcolm McClaren and the larger than life Crazy Legs (of legendary breakers Rock Steady Crew) are advertised as the judges for this chaotic international breakdance jam. On the menu tonight are hefty old skool electro beats, 10 square feet of shiny pink linoleum and a claustrophobic venue jammed with nodding headz and b-girls. In fact, to the uninitiated, this could easily pass off as the National Championship of baggiest jeans and shiniest shell-tops.

All eyes are firmly fixed on Crazy Legs, who is pacing back and forth across the stage shadowed by host, Normski, both chattering away during the gaps between heats like a couple of hyperactive parrots. The crowd can see about as much breakdancing as the queue of disappointed punters outside, due to an upward-sloping floor and most of the breakers performing at floor level. Unperturbed, a few thousand tracksuits jump around and stare agog at the legs spinning wildly and the occasional head coming up for air.

The London Posse arrive on stage after the heats, not really getting the feedback they deserve after a rocking hip hop set. Then suddenly the highlight of the night

arrives like a breakdancer in a china shop, as Crazy Legs makes an impromptu dive for the floor, leaving a bemused Normski to be engulfed by a wild stage invasion. Mr Legs lives up to his name, spinning his way through a blinding few minutes of freestyle, only to be interrupted by a local lad who fancies a bit of a battle. Never one to pass up a challenge, Crazy rushes back to the stage, grabs his mic and declares, "I will battle anyone, win or lose", as his opponent fights his way through an increasingly excited crowd onto the stage and goes into an extraordinarily lame routine, scrutinised by a smug Crazy Legs.

The Grand Finale sees the Danish Freestyle Fanatiks versus our very own home-grown 2nd To None, during which Crazy Legs and Normski both fiddle with their camcorders in a desperate effort to record the impossibly talented breakers out-maneuvring each other. Later Schooly D appears, raps and erm... leaves.

As I shuffle outside celebrating a British victory, I begin to fancy myself as a bit of a breaker, realising seconds later, as I lie on the hard wet pavement nursing my head, that it will probably only be my neck which breaks. Crazy Legs? Lazy Pegs more like.

**Rob Da Bank**

The Travel Fox UK Breakdance Championship



Pics: Raise-A-Head

## YIP YAP THIRD BIRTHDAY

La Belle Angele, Edinburgh

IT'S just after 10 on a typically wet Saturday night in Edinburgh. The pubs are packed with wayward students, propping up the bar and singing rugby songs to their hearts' content. However, the more streetwise hangouts, like The City Cafe, are buzzing with excitement. There's something special going down in clubland tonight, and the sassy, dressed-up punters know it.

For the past three years, Yip Yap has provided a fortnightly home for anyone with an eye for style and an ear for the hottest New Yorican grooves. And tonight, it's celebrating. Miles Hollway and Elliot Eastwick have made the journey up from Hard Times, and after storming the club back in May, everyone knows this is one party they can't miss.

Just like any other Saturday evening, La Belle Angele is packed. It may early but the floor is already warming to the sound of resident DJ and Muzique Tropique main-man, Kevin McKay. Colliding the laid-back, spacey grooves of Deanne Day's "Hardly Breathe" with the razor-sharp funk of tracks like Deep Dish's astounding mix of Tina Turner's "In Your Wildest Dreams", McKay moves the crowd from the deepest of the deep right up to boiling point, perfect for when Miles Hollway takes over.

Hollway picks up the groove at once, fuelling the club with his own distinctive blend of darker house workouts. Big tunes, including Funky Green Dogs' monstrous "The Ride" and The Village Blunt's disco-tinged "Pimpin' Out", come thumping through the speakers.

By the time Elliot Eastwick takes over, the crowd are well and truly locked on. Like Hollway, Eastwick keeps it deep, racking up cuts like Crispin J Glover's mix of Bam Bam's

## YIP YAP - 10 TUNES FOR TODAY

**Kevin McKay**

MOTIF - "Method To The Madness" (Nuphonic)

TINA TURNER - "Dreams (Deep Dish Mix)" (dub plate)

ABACUS - "Good Cookin' Now" (dub plate)

NAV - "Space Chase" (Alola)

DEANNE DAY - "Hardly Breathe" (Emissions)

**Gareth Sommerville**

FUNKY GREEN DOGS - "The Way" (Twisted)

SOUL SEARCHER - "UNI" (Soul Furic)

DEEP ZONE - "Praise Him" (Suburban)

FUNKSHUN - "Please Don't Stop The Disco" (Funkshun)

ANN NESBY - "Can I Get A Witness" (A&M)

"Funky Land" and Cevin Fisher's "The Way We Used To" with consummate ease.

Sadly, Yip Yap's other resident, Gareth Sommerville, is feeling slightly under the weather this evening (a case of deafness-inducing flu, apparently) and sits this one out, relaxing with a night of dancing, drinking (non-stop round of orange juices) and tune-spotting to the sounds of Hard Times instead. On a normal night, however, Gareth is behind the decks, faultlessly mixing up his own unique blend of badass beats and butt-shakin' grooves. On a normal night, it's just Sommerville and McKay. No guests. When they do put on a guest DJ, it's because they want to give the crowd something extra special. It's not just a gimmick to pack extra punters through the doors.

So Eastwick finishes the night off. And as usual, the crowd is screaming for that elusive "one more". It's been one of those nights. Great music, great people and that huge Scottish appetite for partying. Here's to another three years. And another three. And another...

**Stephen Cameron**



Pic: Harvinder Sunila





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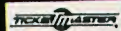


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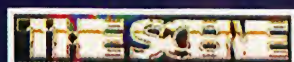
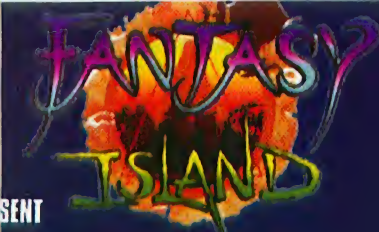
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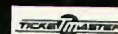


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## THE PROPELLERHEADS AT BACK 2 MONO

Blue Note, London

IT'S the opening night of Wall Of Sound's regular club event and the whole venue is stuffed to the gills with industry types out on the sniff for that all-important new acquisition. Tonight, the investment in question is The Propellerheads, a duo who have quickly moved to the top of the industry's most-wanted list. Thanks no doubt to some seriously manic gigs, an Adidas commercial (albeit in Australia) and the fact that they're totally awesome.

Opening with the chest-pounding rumble of propeller blades (natch!), the duo ease us in with some four-deck acetate action. It's a cut, chop and spin-back feast of big beats, deep funk and ruff house which leaves the audience in no doubt that these guys are DJs of the very highest order.

But wait, there's more. Decks still spinning, The Heads then take up positions behind keyboards and drums respectively. Suddenly, a frenzied bout of pogoing overtakes the rammed crowd. It could be 1976, except there's absolutely nothing retro about these two. Their eyes are wide to the future energy of those special moments in musical history. Punk rock in 1977, acid house in 1986 and now beat culture in 1996.

And all the while, the boys work a magical interplay between the decks and the instruments. "Take California" is outstanding. "Go Faster" even better. Twisting

between acetates of their own tracks and breaks from a brilliantly diverse variety of sources (soundtracks, old jazz snippets and even a Gong riff), they suddenly turn in a human beatbox and scratch play-off which updates the cool tools of hip hip in one breathless, breathtaking jam. Brilliant!

This isn't the simple call-and-response affair we've come to expect. Nothing like the usual DJ set where the beats are aimed at the lowest common denominator for an immediate hands-in-the-air response. This is the sound of real musicians at work. Artists who manipulate decks, samples, drums and audience as if they were all one and the same.

The Propellerheads, like the Wall Of Sound imprint, have little whatsoever to do with contemporary club culture, an ideal which has been hijacked and harnessed by a group of individuals intent on corporate whoring. Instead they encompass the ethos of beat culture. Where the philosophy is based around pushing forward rather than licking the cream of a scene in a state of stasis.

And in times where the only "precious" thing in the house is invariably the huge, coke-addled ego of the "god" behind the decks, the creative pulse behind the Propellerheads and their ilk should be embraced. Why? Because they're fresh, creative and truly precious.

The Propellerheads? My brain hasn't stopped spinning yet.

Martin James

## CJ BOLLAND

Megadog, Leicester University

THE stage is bathed in aquamarine blue and a token mad bloke is throwing shapes down at the front and exhorting the crowd to ever greater heights of swirling dervish dementia. On stage behind him, CJ Bolland and partner Kris Vanderheyden get on with the serious business of playing seriously good techno.

Bolland is a past master at this live techno lark, making the transition between full-on four-to-the-floor numbers and abrasive breakbeat cuts with consummate ease. His is an eclectic vision, one that was fully realised on the recent long-player, "The Analogue Theatre", tunes from which form the backbone of tonight's set.

It's a set which doesn't hold back, letting fly with the brutal nihilism of "Counterpoint", the sharp, calculated algorithms of "There Can Only Be One" and the hard

acid breakbeats of "People Of The Universe". More importantly, though, it generates a crowd reaction akin to that during England's Euro '96 demolition of Holland.

For all the cries of "copycat" and "sell-out", the chart smash "Sugar Is Sweeter" still rocks like a bastard. But Bolland saves the best for last. "The Prophet" may well have been a staple of his live set for what seems like ages, but its power to move people has not diminished one jot. It is a masterclass in banging techno and we're left with the sampled dialogue from religious flick, "The Last Temptation Of Christ", ringing in our ears.

*"All of you. There will be a flood and there will be a fire. Everything will be destroyed. But there will be a new Ark riding on that fire. And I hold the keys, and I open the door, and I decide who goes in and who doesn't."*

Hey CJ, room for one more?

Kieran Wyatt

## CJ Bolland







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## TRANSATLANTIC MOVE

**Ocean Breeze Liner, The Bahamas**

WE'RE cruising around the Bahamas on the top deck of the Ocean Breeze liner. It's raining heavily and 400 mad German and US ravers are stamping their feet to the slick house sounds of Marques Wyatt. Someone throws a bucket of cold water over Westbam, highlighting the special unity between clubber and DJ which exists at this intimate event.

Meanwhile, a towel fight escalates into friendly warfare, as the crowd splits into two and the boat is taken over by drunken ravers. Somebody sounds the ship's foghorn and Marques stops the music. This is unlike anything I've ever seen before.

Once again, Megacult and Camel have put on an event which, if you're one of the punters, you will never forget for as long as you live. For around £700, the German crowd fly to Miami with in-flight entertainment courtesy of Westbam, Hooligan and DJ Dick on a set of turntables set up in the Business Class area. They arrive in Miami and, the next morning, board the Ocean Breeze. However, nobody expected the grilling which US customs served up at the airport. Sniffer dogs nose everyone and 30 people are pulled aside for possession. One man is even thrown into prison with a \$100,000 bail order.

The ship has just set sail and, as a reaction to Afrika Islam mixing two copies of BBE, the crowd are necking pills like there's no tomorrow. DJ Dick plays "Age Of Love" and Halogen's "Bliss", inspiring everyone to get at it. People swim in the pool by the dancefloor and unwittingly spend money as if it were falling out of the sky. No cash (officially) changes hands onboard. Instead, we are all given a "Dolphin Cruise Line Card". Food is free, but drinks go on your account. You then wait until the bill comes through the post to see how much you've spent!

We arrive at the Grand Bahama Island of Freeport late on Friday evening and get ferried to the Buccaneer Beach resort where the first big party takes place. Like last year's Camel rave in the middle of the Nevada desert, the production is untouchable. The beach becomes the dancefloor where Keoki spins a spaced-out selection of trance and breakbeat house. Afrika Bambaataa plays a bizarre set of four-to-the-floor house, complete with Islamic chants, followed by Afrika Islam, whose selection of northern anthems is improved by his keenness to show

off his technical skills. At times he pulls it off superbly, at others it's risible. Dick and Westbam give the German's what they really want, and, by the time Atkins and Hardfloor appear, most people have retired to their cabins.

At 11 am, we set sail for Nassau. Tonight's party is in the boat's disco which, due to the sea, is tilted to one side. Pascal FEOS spins a set of soulless techno, an upsetting moment because his records have always rocked. Derrick May's response is typical. "It is what it is," he states.

Moonshine's Electric Skychurch, widely tipped to be America's next big thing on the outdoor rave circuit, jam live on stage utilising a freestyle approach which sees them create a new song there and then. They spoil the show with a cover of Donna Summer's "I Feel Love", but Juan Atkins has a smile on his face. "This lot are gonna be huge," he declares. And once the rock press get hold of them, you can be sure they will.

Sunday arrives and the aforementioned towel fight finishes off the cruise in style. But it doesn't end there. Tonight is the grand finale at Salvation in Miami, with a line-up which sees The Stickmen, Josh Wink, Roger Sanchez, Derrick May, Juan Atkins and Doc Martin all spin back to back.

As this is the last night, it's time for a sprint finish lead by one American, who, two nights ago, was found in a heap in the sand. He'd taken three liquorice Es with heroin in, a dose of liquid E and GHB. And he's still up for more.

Parts of Wink's set are amazing, with "Are You There?", a record set to be as big as "Higher State...", continually re-introduced. Sanchez opens with Green Velvet's "I Am Losing My Mind" (the cruise anthem, naturally) and pulls off a truly stunning mix with two copies of Van Helden's remix of CJ Bolland. May follows him, again trampling over our senses with a dynamic techno display. Atkins then moves in and drops The Lisa Marie Experience and a host of other big cheese-ups, while Doc Martin performs the graveyard shift.

The party finishes and we unwind in a Jacuzzi on South Beach. The perfect end to a perfect weekend. If an English organisation could recreate this event at a reasonable price, they would surely reset the standards of summer clubbing.

**Ben Turner**

**A compilation album to mark the event, 'The Transatlantic Move', mixed by Keoki, is now available on Moonshine**

Pics: Camel, Bobby Fresh and Brad Baker



Back row: (left to right) Derrick May, Dmitri and Josh Wink



Afrika Bambaataa



Ocean Breeze Liner



Afrika Islam




Electric Skychurch



Towel warfare





The background of the page is a light cream color, featuring several large, overlapping circles drawn with a thick, golden-brown watercolor brush. The circles are not perfectly uniform, showing some darker staining and texture. In the center-right area, there is a small, irregular watercolor splash in a similar golden-brown hue.

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**Aux 88**

words **Tim Barr** pictures **Joy Santiago**

# fast forward

Like a phoenix rising from the flames of days gone by, **AUX 88** have captured the essence of everything Detroit has ever stood for. If you've ever wondered about the future sound of Motor City, look no further...



# WELCOME TO THE

future. On the cracked streets of the city, rain is falling steadily, collecting into huge pools that threaten to drown the slick automobiles which glide up the deserted avenue outside.

These strange vehicles look as if they've been borrowed from tomorrow, or maybe even escaped from a dream. They look like they've been built by replicants. Assembled on another planet, perhaps. Their tiny corporate logos, Ford, Oldsmobile, Dodge, are remotely familiar but seem somehow dislocated from the crumbling architecture that surrounds us. They don't belong.

This is weather for headaches and these vehicles are a Space Age anachronism in this ghost town full of abandoned dreams and burnt out hopes. "It's meant to be this way," someone reassures. And suddenly everything seems okay again. At least, it does for now. It just feels like being halfway inside another world.

This is what it feels like to be in Detroit. Irredeemably strange. Like being inside a William Burroughs novel or a techno record or tomorrow. It is the most beautiful, fucked-up, vital city in the world. A white-knuckle ride into hyper-reality.

And right now, I'm looking out at the rain, feeling weird and disturbed and completely in love with this whole place. It feels good to breathe the air that gave birth to Ford, Motown, the UAW, George Clinton and Bootsy Collins, Parliament, Funkadelic and The Brides Of Funkenstein. And, of course, techno...

Right now, I'm in a room with a view looking out towards the neighbourhoods on the west side of the city. Not far away, Juan Atkins is dreaming hard in his studio. Underground Resistance's bunker is close by, too. Only a few hours ago, I stood talking to Carl Craig in the rain on Cadillac Square, looking up at the huge WJLB logo painted over the entire side of a building. And it reminded me of the last time I was in this city, listening to strange music tumble through the airwaves, feeling the electric funk short-circuit my synapses and mess with my head.

Maybe I had the dial tuned to Basstronic 88 FM. That's what I'd like to believe. That's what Aux 88 might like me to believe, too. But it's more likely that I just had the volume turned up high on Gary Chandler's late-night radio show. It doesn't matter. What matters is that I'm in the studio with the most important band in Detroit.

"There's a feeling somewhere between anticipation and excitement in the city right now," explains Aux 88's Tommy Hamilton. "You can feel it when you walk into the clubs, you can feel it in the record stores and you can feel it on the streets. It wasn't there this time last year. I don't even think it was there six months ago. But it's there now."

TEN YEARS AGO, TOMMY HAMILTON AND WILLIAM "BJ" Smith were in a high school band called Regime, playing cover versions of tracks such as Cybotron's "Clear" and Kraftwerk's "Numbers". They didn't know anything about recording technology or sequencers or computer music, so they learnt to play everything by hand instead, like the awkward robotic syncopation of "Trans-Europe Express" and "Technicolour", and since they didn't have machines to help them, they had to practise hard to master those weird, relentless grooves.

"Every day, we would finish school at around three in the afternoon and then we'd practise for hours," remembers BJ, who traded a brand new bike for his first keyboard, a cheap Casio with a clock on it! "We wouldn't get home until 11 o'clock at night and then we'd get up and do it all over again. We did that every day for a long, long time."

But it paid off. Walk into any Detroit record shop or club these days and, sooner or later, you'll hear Aux 88. They're the logical successors of Cybotron, early Model 500 and the lost classics of Charivari. Take a listen to their latest long-player, "Is It Man Or Machine?" and you'll recognise Derrick

**"Juan and Derrick and Kevin, they were all occupied overseas, while back home the music was dying... We just couldn't let that happen. We had to do something"**

May's original recipe for equal parts Kraftwerk and George Clinton.

Full of unfettered futurism, raw analogue basslines and a wild 21st Century rush, their music is the closest you'll ever get to time travel. Imagine what it must have felt like when "Nude Photo", "We Need Somebody", "Play It Cool" and "Shari Vari" were the hottest records on the floor at The Music Institute. That's exactly the point at which Aux 88's music kicks in.

"It's an anomaly," says Tommy when we start talking about the Detroit sound. "This is music made by machines. But it's a beautiful, emotional, communicative thing. Why should that be? In this city, people have danced to this music for years. But at it's heart there's this great big mystery. How does it work? Why does it connect so deeply? Nobody knows. But the answer is out there somewhere..."

IN THE BEGINNING, AUX 88 WERE TOMMY HAMILTON AND KEITH Tucker. In 1994, they released their first album,

"Bass Magnetic", an adrenalin roar packed with hard electro stylings and bruising kick drum architectonics.

Tracks like "Technology" and "Boom" careered along at full speed, lacing their tough funk through oddly naive keyboard melodies. The overall effect was one of Kraftwerk's "Computer World" stripped down and rebuilt like a Detroit street racer. It rocked.

Other releases, including "My A.U.X. Mind" and "Aux Quadrant", followed like transmissions from another world. Detroit's Direct Beat label were soon inundated with phone calls about the new phenomenon. And somewhere in all this, BJ came from the background into the foreground again.

"It's kind of complicated to explain," he says. "Basically, I was always around. I would help Tommy mix the records. I used to be in a band with Keith too, so it all worked together."

Last year's "88 FM" album, which collected together a series of loosely-related Aux 88 releases, was the only record to credit the band as a three-piece before Keith Tucker left to pursue his DJ K-1 project full-time. Since then, there have been abrupt missives, such as this year's "Break It Down" or their "Exile" contribution to the Direct Beat "Experience De Bass II" collection.

And all this time, the whole Aux 88 phenomenon has been steadily growing, gathering speed like a huge juggernaut, pulling the streets of the Motor City back towards electronics. Back towards the beat.

"Our sound has an edge that is pure Detroit," says BJ, searching desperately for the words to explain why Aux 88's music is so big on the city's streets at the moment. "I can remember when we were first dancing to Cybotron, Kraftwerk and Model 500. I hadn't ever heard anything

like it. When the music became big in Europe, that original techno sound, the sound that we danced to, the sound I traded my bike for, the sound that we lived by, it kind of faltered.

"Juan and Derrick and Kevin, they were all occupied overseas, while back home the music was dying. If you're inspired by something, if something touches you that deeply, then losing it isn't just a shame. It's a tragedy. And make no mistake, it was dying. That sound was going out the door, man. We just couldn't let that happen. We had to do something. And this is what we did."

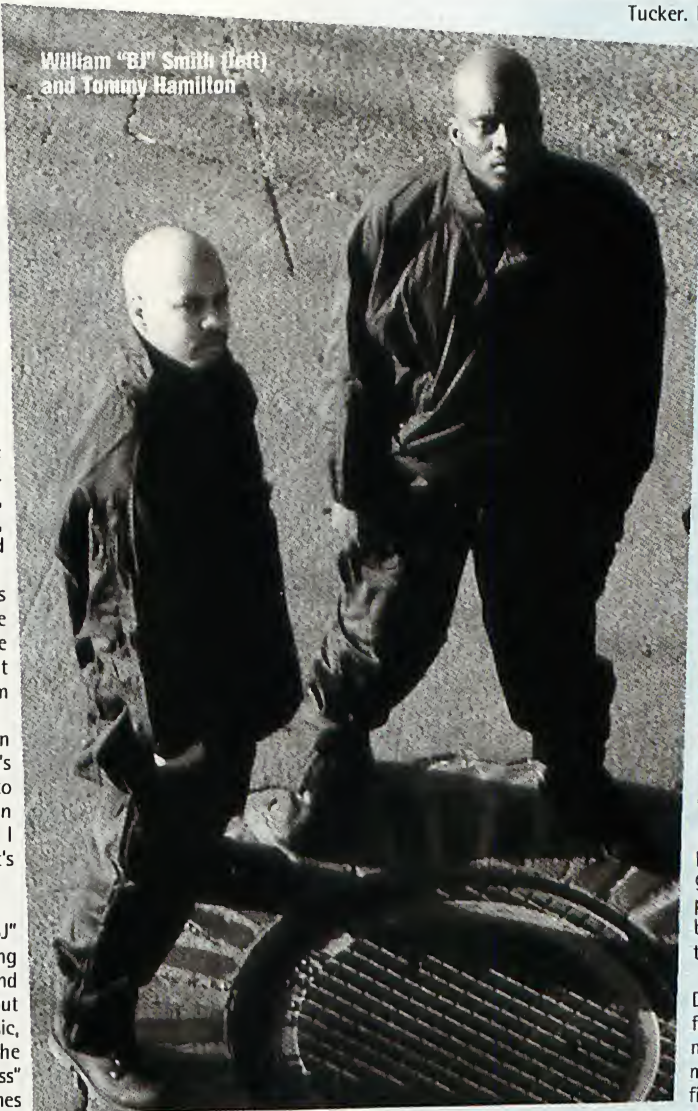
What Aux 88 did was to turn Detroit's focus back to those raw Cybotron classics like "Cosmic Raindance" and "Clear". They turned the spotlight back onto early Metroplex cuts like Frequency's "Television" and Model 500's "Play It Cool" and "Party Race" by The Flintstones. Their own records like "Direct Drive" and "Technology" gave the new generation of up-and-coming DJs something to play and reminded them of all those 12-inches that were part of the city's heritage. Still boomin', still smokin', still relentlessly spaced-out.

Along with inspired electro-tinged records by Underground Resistance and Drexciya, Aux 88's releases are part of an all-new version of the sound that changed the world.

And now they have a new album ready to drop a smart-bomb on your preconceptions. It's called "Is It Man Or Machine?" and it'll blow your circuits wide open. It's the latest instalment in their journey back towards tomorrow. And it rocks. Welcome to the future.

**Aux 88's 'Is It Man Or Machine?' is out now on Direct Beat**

William "BJ" Smith (left) and Tommy Hamilton







Clockwork Orange present



# ROMA

**Saturday 30th November '96 (9pm - 7am)**

At the all new air conditioned Camden Palace, Camden High Street, London NW1  
The club shall be lavishly decorated in the style of old Rome

The evenings Gods playing heavenly vibes are

**Jeremy Healy, Seb Fontaine**  
**Tony De Vit, Judge Jules**  
**Sister Bliss, Andy Manston**

Upstairs VIP Bar (Funk, Hip Hop, House classics)

**Von, James Prentice, Joe Cool, Chris Powell**

Admission £15 (+ booking fee) credit card hotline (0171) 387 0428

Ticket Outlets: Plastic Fantastic, 8 Shorts Gdns, Covent Garden, London - (0171) 240 8055 • Bluebird records Bromley - (0181) 313 3413.  
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Their most wonderous fairytale New Years Eve event to date...Clockwork orange presents

## knights of the round turntables

new years eve 96 new years eve 96 new years eve 96 new years eve 96 new years eve 96

**Tuesday 31st December 96 - 97, Camden Palace, London NW1 8pm - 8am - twelve hours of jesterish capers**

An evening to consist of fair maidens, gallant knights, musical madness and atmospheric brilliance. The whole club shall be transformed into a magical medieval wonderland... **DJs for this truly historic event**

**TONY DE VIT, JOHN KELLY, ANDY MANSTON, CRAIG JENSEN, GRAHAM GOLD,**  
**THE IBIZAN KINGS: BRANDON BLOCK & ALEX P** (3 years running bringing in the New Year, 10.30pm - 1.30am)

**Year 1 - 12 O clock tune, Your love is taking me higher, Jackie Wilson • Year 2 - 12 O'clock tune, I'm a Believer, The Monkees,**  
**Year 3 - ? As always 12 O' clock will be an extra special feature!**

upstairs - VIP Bar: funk, hip hop, classics

**Von, James Prentice (Clockwork Residents), Steve Lawler (Cafe Mambo, Ibiza)**  
**Tony Nicholls (shag) Dangerous Brothers (sign of the times)**

Tickets priced £35 (+ booking fee) Credit card hotline (0171) 387 0428





# fight

party for your right to

No longer the refuge of the apathetic and the apolitical. Now dance music is battling with the powers that be, and **RECLAIM THE STREETS** are right on the frontline

KILL THE CAR  
RECLAIM THE





**MAY** 1995, CAMDEN, LONDON. ONE OF THE CAPITAL'S most popular shopping areas is heaving with the Saturday throng. Tourists, trendies, students and hippies, all flocking to the mass consumer sprawl that is Camden market. Suddenly, two cars appear out of nowhere, looking like they just revved straight off "Demolition Derby". Heads turn, mouths gaping as the vehicles ram into each other in the middle of Camden's busiest intersection. Nobody's quite sure what's going on, but everyone is captivated by scene.

Instead of getting out and screaming at each other, however, the two drivers do something far more disturbing. As they climb out of their cars, we can just make out hammers in their hands. Without a word, both men clamber on top of their respective vehicles and proceed to batter the living daylights out of the already twisted carnage. This is road rage gone berserk, so out of hand that some people fear their cars could be next.

What actually follows will linger in the memory of all who were there for some time to come. As if by magic, hundreds then thousands of people, young and old, crusties and leftie activists, squatters and students, all converge on the scene of the "accident". Picnic tables are unfolded, deckchairs laid out and blankets put down on the tarmac. A truck pulls up carrying a sound system, full-on techno blasting from its turbo rig. The cheers go up. The traffic's been stopped and the party has begun. Reclaim The Streets, in all their ragged glory, are in full effect.

Since then, the Reclaim The Streets movement has gone on to even greater notoriety. Earlier this year, their largest event yet saw almost 10,000 people converge on the M41 motorway. Imagine Glastonbury Festival pitching itself on your local highway and you'll get the idea. Sound systems like Virus and Bedlam competing with a chill-out session further down the road. Pagan drummers beating out a tribal energy. Newbury veterans mingling with concerned octogenarians. And hidden beneath a giant stilt-walker's skirt, drowned out by the sound systems, protesters drilling up the right lane of the motorway. Political protest and anti-authoritarianism have never been so much fun.

"There are a lot of pissed-off people out there who aren't getting a chance to have their say and many of them look at parties as a means of expressing their disillusionment." On the way to a Reclaim The Streets party in Liverpool, Roger is explaining the origins and motivations behind RTS. He is one of the activists at the core of the movement and like everyone else in the RTS organisation, he has no position, no official title. RTS are a long way from your traditional environmental protest group. They're certainly not Friends Of The Earth or Greenpeace. And there's a good reason why. "The way those groups work has limitations," he explains, "as FOE found out at Twyford. The minute they got involved, the Department Of Transport slapped an injunction on them and they had to pull out. It was left to Earth First, who had no organisation, no chairman and nobody who controlled the accounts. If you operate in that way, it's very difficult for the authorities to pin you down. And that gives you a lot of freedom."

For another RTS campaigner, Marcia, belonging to the group is a form of personal empowerment, a way of saying, "Enough is enough. My voice will be heard". "People are so used to relying on a representative body, thinking, 'I'm not going to run my own life, I'm going to vote for someone to do it for me'. But anyone can hold a street party. It's just a question of confidence."

By aligning themselves with hardcore underground techno activists like the Advance Party Network and United Systems, with sound systems like Desert Storm, Virus and Bedlam, RTS have tapped into the general frustrations of the country's ravers and beatheadz are experiencing post-CJA. For a disillusioned youth feeling distanced from the everyday political goings on, organisations like RTS offer the perfect compromise. Partying and politicking. And, hopefully, the possibility of change.

As far as Roger is concerned, the more people come up with their own ideas and parties, the greater the potential for change. "The more people are active in any direct action, whatever kind that may be, the better. After all, lots of different streams create one big flood."

**Reclaim The Streets are currently looking to raise money for their next campaigns. They urgently need to contact bands, DJs or promoters who are willing to get involved in any benefit nights. Contact them on 0171-281-4621.**



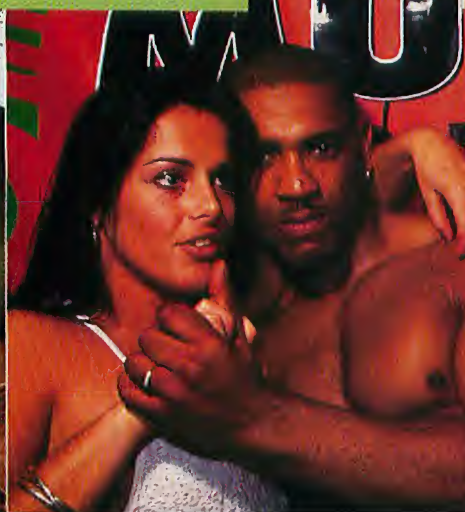
# Last Month's Muzik Parties

Naughty but nice, Hereford

Pic: Donovan



Fantazia model and Jeremy Healy's girlfriend, Philipa, at The Empire, Middlesbrough



Rise, Sheffield



Scream, Plymouth

SUGAR SHACK MIDDLESBOROUGH 27/1

Lisa Loud at The Empire, Middlesbrough



Pic: Mav

When are the next MUZIK mag awards Here I am waiting! Love Lisa



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# MUZIK

## CLUB NIGHTS

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### WHERE TO LOSE YOUR INNOCENCE THIS MONTH

#### READING – FRIDAY NOVEMBER 15

CHECKPOINT CHARLIE – MUZIK NIGHT

Alleycats Live, Gun Street

0171-486-1877. 9-4am. £10 non-members/£8 members

DJs Laurent Garnier (7-hour set), Richard Ford, Pierre and Stripe

#### BRIGHTON – FRIDAY NOVEMBER 22

CLUB FOOT – MUZIK NIGHT

Escape Club, 10 Marine Parade

0973-501-913. 10-2am. £6 on the door

DJs Juan Atkins, Andy Mac and Kenny Fabulous

#### BIRMINGHAM – SATURDAY NOVEMBER 30

WOBBLE – MUZIK NIGHT

Venue, Branstons Street, Hockley

0121-233-0339. 11-7am. £10/£7 NUS

DJs Andrew Weatherall, Steve Bridger (winner of Muzik's Bedroom Bedlam "Essential Mix" competition), Craig Campbell, Phil Gifford and Si Long

#### LONDON – SATURDAY DECEMBER 7

METALHEADZ – MUZIK NIGHT

Leisure Lounge, 121 Holborn, EC1

0171-242-1345. 10-4am. £12/£8 members

Resident DJs Goldie, Grooverider, Fabio, Kemistry & Storm and Peshay on rotation. Please call to confirm

#### MANCHESTER – SATURDAY DECEMBER 14

GOLDEN – MUZIK NIGHT

Sankeys Soap, Jersey Street

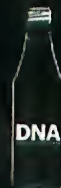
01782-621-454. 9.30-3am. £10/£8 members

DJs Judge Jules, John Kelly, Pete Bromley and Dean Wilson



Our sponsors, DNA alcoholic spring water, are giving away a crate of their rather unique drink. To win, just answer this question. Which three artists were on the cover of Muzik's Xmas issue last year? Send your name and address on a postcard to: DNA Giveaway, Muzik Magazine, Kings Reach Tower, Stamford Street, London SE1 9LS. The first one out of the editor's sock wins. All entries must be received by Monday November 18. You MUST be 18 or over to enter!!

**DNA**  
ALCOHOLIC SPRING WATER





# a doyen called malice



He's arguably Britain's top promoter. He's certainly a pioneer of the late license, an all-round trendsetter and the creator of a true clubland legend. Trade's **LAURENCE MALICE** graces our pages with his first ever full-length interview

**"WE** MUST START AT THE BEGINNING, DAVE. THIS WHOLE thing, Trade, DTPM and now our Trade night at Twilo in New York, came about because I used to be an altar boy. That's what first fired my interest. You shouldn't underestimate the high camp of the high church, darling! Ha-ha-ha! Well, all that funny stuff in frilly frocks had to lead somewhere, didn't it?"

Laurence Malice has just chained his bicycle outside Soho's Chez Gérard, flitted across to where I'm seated, flicked his wrap-around sunglasses onto the table and ordered a goblet of crisp Pouilly-Fuissé. He looks fabulous. Tailored. Relaxed. Like he should. This, after all, is the clubland guru who manufactured the Trade experience and implemented the post-meridian pleasures of DTPM, the man who now oversees the export of the former, on a weekly basis, to New York's recently re-named Sound Factory.

THE LAST TIME I MET LAURENCE MALICE WAS IN THE TOILETS at DTPM. It was dimly lit, the queues to the cubicles were endless and he had plastic horns glued to his bleached crop-top. He had bulging eyes and a diabolical grin to match. Now, with sunshine streaming through the windows and bedecked in Thierry Mugler ("I wouldn't wear anything else, darling") and firing off random "mwa-mwas" to his fellow early evening diners, he's morphed back into a cheeky cherub. A pouting angel who, like a latter-day Lucifer in reverse, rose rather than fell from Heaven. And found good reason to thank the Lord.

"People still associate me with the Pyramid night I did at Heaven," he explains

any need for bouncers.

"You know, I never once thought of myself as a 'promoter' and I still don't. Darling, really! I hate the term and all the mobile-phonied pretentiousness it epitomises. Then and now, I see myself as an introducer of musical concepts. A creator. A facilitator. An artist."

as he wistfully tosses a lightly oiled radicchio salad. "The promoter there, Kevin Millions, asked me to come up with a unique concept and what I devised was the first full drag club in London, where people could really feel comfortable about what they wore. No tackiness, no voyeurism, just quality cross-dressing. It lasted six years and I never got paid a penny. Disgusting! I was rewarded with 100 drinks tickets a night, which seemed great at first, but you can imagine the effect it had on my liver."

Malice's very first nightlife venture, however, was the short-lived Sauna Club in north London's Kentish Town. Back in the pre-AIDS golden era of 1982, swingers swung in droves to hear the UK's first hip hop sounds, fondle fresh flesh in the club's jacuzzi and share long, hot showers. Bomb The Bass' Tim Simenon, who was taking his O-Levels at the time, provided the music.

The club ended after the night when 65 over-eager punters held an massive orgy in the pool and it cracked, releasing gallons of water and bodily fluids onto the tube tracks below. The line was closed for a week. London Underground sued and the sauna was shut down for good.

"The Sauna Club was in many ways the testing ground for Trade," says Malice, gestienlating with his fish knife. "It opened at 1am, which was very unusual then, and was a place for like-minded

people, gay or straight. The music policy was extremely progressive, just like at Trade today. Experimentation came first and foremost, and anywhere with all those elements is always going to attract the right crowd. We never had

Laurence Malice





Tongue 'n' grooving





Tony De Vit

### TRADE, MALICE'S MASTERPIECE, WAS EVENTUALLY

executed after what he calls his "fallow" period, a time in the late Eighties during which he was both exhausted by, and disillusioned with, clubland. "Fallow" or not, he still had enough drive to set up Confusion, one of the first house nights in the UK. He also did a shift at Disco Hospital with Tasty Tim and served at Spite, which was one of the many inspirations for Kinky Gerlinky.

Yet something was still missing. Universally, club owners were working to tight budgets and appeared unimpressed with Malice's concept of "social clubbing". Then, in 1989, he paid a chance visit to a derelict basement in east London. His life was to change irrevocably.

"I was introduced to Turnmills, or rather this decrepit underground hole in EC1, by Terry Hollingsworth, the guy who brought Belgian new beat to Britain," explains Malice. "I was horrified by the place, but it had an atmosphere which I couldn't quite put my finger on. I found out that the building was an old gin factory and the surrounding alleyways were once littered with gin palaces, reeling drunks, backstreet abortionists and penny whores. The place apparently used to be called 'Gin Alley'. I suppose that's one thing they couldn't accuse us of creating these days, could they?"

"I eventually decided this place would be a great venue. I knew I could make it work. It was the aura. In the early days, Trade was criticised for looking like a second-rate Berni Inn, but the music more than made up for the decor. Right from the start, I wanted the sounds to represent what was happening on both sides of the Atlantic. I can't stand the purist snobbery you get in some circles, which is why our musical mix is so important.

"Having heard Daz Saund DJ at Troll, I signed him up for a harder and faster set. Mostly Belgian and German stuff. I really think people should accept that, with the likes of Kraftwerk, Germany was the first country in the world to popularise techno. The whole Detroit scene is based on Kraftwerk, even though they won't admit it. I once heard Derrick May say American techno was derived from singers like Billie Holiday, but that's bollocks!

"After Daz Saund came Malcolm Duffy, mainly on the strength of his Chicago house set, then Trevor Rockliffe and Smokin' Jo. There were others, too. Each one of them was a superb mixer and they were given a wide scope for experimentation.

"The name of the club? That never really presented a problem. It had to be short and memorable. Trade is obviously

a slang word for meeting someone and going off with them for the night. Bearing in mind the hours during which we planned to run this particular club (from 4am on Sunday morning until 1pm on Sunday afternoon), there was bound to be plenty of that going on. I mean, getting off your tits and getting laid are what clubs are all about, aren't they?"

BY 1992, TRADE WAS ALREADY ONE OF THE NATION'S MOST popular clubs. But Malice, who could easily have rested on his laurels, content to count grubby tenners and snort cocaine like so many hetero promoters, was alarmed with the way his music policy was shaping up. Too much individualism was leading to a disjointed approach.

With hard, industrial techno sets shunting American house into early gabba, the whole place, in the words of Interactive's anthemic pounder of that year, was "Running Amok" and the blissful side of music at Turnmills had all but disappeared. As a result, Malice was forced to slash his DJ roster and re-recruit.

Of the many tapes which landed on his desk around this time, one took him by complete surprise. It was from Tony De Vit.

"I didn't really know that much about him," confirms Malice, devouring smoked salmon steaks with steamed mange-tout and getting stuck into a second bottle of Pouilly. "But the mixing on the cassette was perfect and his sound was totally

different. Tony had a fresh approach and that was precisely what we needed.

"We took Tony on as our cornerstone DJ and gradually adapted our music policy, keeping Malcolm's hard American sounds at the beginning of the night and also adding Steve Thomas and Ian M. It took a while to get things right, but it was worth the wait. I reckon Tony is the best DJ in the world. It's as simple as that."

The following year, 1993, saw another change. Leaving the steaming cauldron of Trade at one in the afternoon, many of the club's pumped-up punters were aching for a fix of lager and sought refreshment at the ale house across the road. The pub's locals and the boys in blue were generally unimpressed by the weekly invasion of pierced nipples gay men in Lycra cycling shorts, and the police insisted a conduit for this clubland overspill be found.

Malice duly came up with the idea for a new, post-Trade club, DTPM at Holborn's Villa Stefano. Complete with freshly-cut sandwiches and pastries on arrival, DT (as the cognoscenti soon referred to it) developed a sound and a style of its own, playing the trademark pumping sounds which earned it the honorary title of the UK's first hardbag club.

Although never directly promoted or managed by Malice, who acted solely as a spiritual adviser, DT grew in stature to become one of the country's most successful clubs in its own right. These days, it can be found carrying the ethos of Trade into Monday morning with typical panache at Mr C's West End nightierie, The End.

TRADE'S REPUTATION HAS ALWAYS BEEN AN INTERNATIONAL ONE. IN THE EARLY DAYS, when there was only one other club in Britain with an all-night license, punters would descend from every corner of the UK and 30 or so Euro-groovers regularly commuted to Turnmills from Paris, Berlin and Brussels. On one occasion, three girls flew in from Tokyo specially for the club, then jetted home the next day, bleary eyed and with their rubber dresses smelling strongly of amyl.

The keenest Trade-watchers, though, have always been the promoters on the New York scene. Particularly the management at Sound Factory, now re-named Twilo.

When Twilo finally convinced Malice to hold a night at the Manhattan venue (after an eight-month barrage of phone calls), the result was their biggest event ever. Thousands of screaming Stateside clubbers couldn't be wrong and, as the promoters thumbed the

greenbacks, they accepted the inevitable. New York wanted Trade and, after assurances as to licensing and quality, the British club decided it wanted New York, too.

"They've been courting us for years," Malice elucidates over coffee and cognac. "And remember, I've known that scene for longer than they've known us. Did you know that I was the only white person ever to appear on stage at Paradise Garage? It was in 1984. I did backing vocals on Shaney's 'Mr Telephone'.

"Anyway, I digress. I was initially unhappy about doing the night because I felt they were scrimping on the budget. But after we went out there earlier this year, everything came together. I insisted the physical environment be just right for the nature of the experience. We wanted to do more than simply send a couple of our DJs over to New York once a month. We wanted people out there to get a taste of what happens at Turnmills every week.

"Fortunately, the owner of Twilo talks the same language as us. He recognises there is a younger generation screaming out for something other than the old deep house stalwarts. There'll always be room for Junior Vasquez or Danny Tenaglia, but there's no other club in New York like Trade At Twilo. This is the new British invasion."

### Laurence Malice's Life-Defining Moments

1 "One of the first bands I was involved with was called World Domination. Yes, we were rather over-ambitious! But I remember singing 'Mr Big Stuff' in drag with them at The Sex Maniac's Ball. It was utterly sublime."

2 "New Year's Eve two years ago at Trade was really something else. I've never seen so many people celebrating with such jubilation. That's exactly the aura we want to export to New York."

3 "The most beautiful thing I've ever seen was this year at Pride, when 8,000 people hushed for a minute's silence for all the victims of AIDS. I asked them to light their lighters. It was incredibly intense."

THIS MONTH, AS TRADE RELEASES ITS THIRD DJ-MIXED COMPILATION ALBUM (THIS TIME featuring the talents of Tony De Vit and Steve Thomas), the club is celebrating six years of operations. With a pedigree which distinguishes it from any of the so-called superclubs, and a music policy and energy unparalleled anywhere in clubland, it seems Trade is set to continue ad infinitum. As long as it remains true to the original "experience" and the regular punters it serves, that is.

Thankfully, Laurence Malice is highly unlikely to diversify into Student Union tours, retrospective "Trade Anthems" albums or the achingly predictable brand extensions purveyed by the likes of Ministry Of Sound. Controlled growth overseas in like-minded markets, in fact, would seem one of the very few ways for the organisation to expand in tune with itself and the underground.

"That's probably true," agrees Malice, calling for the bill with a wave of a Silk Cut. "It's precisely by sticking to our ideals from day one that Trade has become the club it is. Wherever we open our doors, Trade must remain progressive. But we need to be vigilant. The crowd has to be right for the night to work. If it isn't, we become just like any other club.

"My hope for the future is that the Trade DJs gain recognition as masters of their art. Regardless of whether they're gay or not, they are the best at what they do. They raise the club to the lofty standards of Sound Factory or Paradise Garage. Clubs which stand or have stood for something. Clubs with a purpose. Clubs which will be remembered long after Ministry Of Sound and Cream have vanished into corporate oblivion.

"That's surely the ultimate aim for anyone in my position. And after six years, plus the move to New York, I think we've almost achieved it. Thank God!"

**'Trade Volume 3' is out now on Fever Pitch**





001

PITCH CONTROLLER ONE

KEITH FIELDER

PITCH CONTROLLER ONE

THE CLUB  
THE DJ  
THE SOUND

SEX, LOVE AND MOTION  
KEITH FIELDER  
TOMORROW

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# swede

## talking guy

### FOUR

TRACKS INTO CARI LEKEBUSCH'S BRAND NEW Braincell album, "Man of Many Theories", a lone woman intones in Swedish. In reality she could be talking about the weather, her washing or what's on TV tonight, but to your average non-Swedish speaking vinyl tourist, there's no doubt whatsoever that she's talking about sex.

It's the way she curls her tongue around those alien syllables, the way she giggles and the fact that Cari, our man in Stockholm, seems to be slightly obsessed with the topic.

Take "Man of Many Theories" which includes tracks called "Sex Machine" and "DDG6" ("Big breasts. Ha ha!") or his Fred projects on Missile Records, which are christened with titles such as "Fred Light District", Listen to the lyrics on "Sex Machine", which are little more than an ode to all the beautiful women in the world. And then, if you're still not convinced that Mr Lekebusch is a sex maniac of the very highest, dirtiest overcoat order, just check out at the cover of his "For Those Who Know" album. It features a stark-naked, buxom blonde, photographed in a variety of exotic poses.

So with sex firmly in mind, we decide a visit to Stockholm's red light district is in order. A search for the very essence of Cari's musical heartbeat. Sex, Swedish style. All in the name of a good story, of course. However, there's one fundamental flaw to our plan.

"This is Sweden," points out Cari. "We don't need red light districts because we're all so sexually liberated here."

Of course, Sweden, land of 10-foot blondes, the country where "Blind Date" is a nude show, where women hunt their men in packs and couples disappear into the frozen wastes to build snow holes for an evening of passion. And with temperatures dropping below brass monkey level for six months of the year, there's little else to do apart from well, practise the thing which comes most naturally.

If you happen to be a techno producer, it also leaves you ample time to play with your toys and twiddle a few knobs. Little wonder, then, that Cari is so prolific, with a staggering 63 releases to his name. Or names, as this guy records under a variety of guises, including Braincell, Mr James Barth, Fred, Rotor Type, Vector, Pump Panel. . . the list goes on. And as if his vinyl output weren't enough, Cari also DJs all over the world, runs Hybrid Productions, his own label and is a partner in Sweden's premiere dance record shop.

Cari, are you Stockholm's one-man techno scene?

"No, quite a lot of people are making techno here, but not too many people are releasing tracks," he explains over the din of a free-form jazz soundtrack which is meant to be adding to the ambience of the grandiose bar we've been brought to. "There just aren't enough labels, really, and people here don't think beyond Sweden."

THE LOCALS MAY NOT BE TOO ENTERPRISING WHEN IT COMES TO forming home-grown labels, but their quest for a good party is far

From the frozen wastes of Sweden comes **CARI LEKEBUSCH**, a sex-mad machine who doesn't quite know it yet

more sorted. Rather than play the commercial game of going to the existing clubs, the underground scenesters prefer to take over disused warehouses in classic free party style.

#### SELECTED DISCOGRAPHY SINGLES

Braincell - "Hybrid EP" (Hart House)  
Braincell - "Braincell 2" (Hart House)  
Braincell - "Lucid Dreams" (Hart House)  
Cari Lekebusch - "Output 1" & "2" (Hybrid Productions)  
Cari Lekebusch - "Drum And Noise Style" (Hybrid Productions)  
Cari Lekebusch - "Live 'N' Direct" (Hybrid Productions)  
Cari Lekebusch - "In Stockholm We Dwell" (Hybrid Productions)  
Fred - "Fred 1" (R&S)  
Fred - "Fred 2", "3", "4" & "5" (Missile)  
Fred - "To The Mid West" (Analogue, USA)  
Fred - "... Again" (Analogue, USA)  
Vector - "Pressure EP" (Planet Rhythm)  
Mr Barth - "Step Aside" (Plumphouse)  
Agent Orange - "More Love EP" (Loop)

#### ALBUMS

Braincell - "Man Of Many Theories" (Hart House)  
Cari Lekebusch - "For Those Who Know" (Hybrid Productions)  
Mr Barth - "My Old Blues Suits" (Plumphouse)

"The biggest parties here attract about 3,000 people, and that includes party-goers from all over Scandinavia," says Cari. "We sometimes have warehouse events called Break In parties during the summer months. The authorities don't bother with us too much and the sound systems never get confiscated. Drugs are very illegal, though, so it isn't a social thing here, not like London, Paris or Berlin. In Stockholm people drink instead."

At £4 a half pint, you have to ask yourself how drinking can be an affordable option. But the standard of living in Sweden is extremely high, even the welfare system allows you to live well above the poverty line. Unfortunately, wealth hasn't done very much for Stockholm's excitement factor. It's Friday night, the city's full of beautiful young things out on the razze and yet this is possibly the duller place on the planet. Sweden may well be famous for its liberated attitudes, but never forget that it's also the land of the Volvo. The world's most boring and box-shaped vehicle.

Cari disagrees. "Stockholm is definitely not a boring place to live," he argues. "It's a really fun place to grow up."

But there's nothing to do, Cari. Is that why you're so obsessed with sex?

"My music is absolutely not about sex. Well, I guess it does touch on the subject of sex, but it's also about many other things which I can't explain. My music is about many theories."

Cari's latest Braincell outing, "Man of Many Theories", would appear to back this up. A deliciously funky techno affair, the album moves from themes of world destruction through to the onslaught of both wet and dry viruses. Yet with a sound which aims at your groin as much as your head, rest assured that the sex thing is never too far away.

So Cari, what is she talking about on the track "08"?  
"I'm not saying anything, just use your imagination."  
Cheers Cari. And I suppose the best way to drive a Volvo is to shut your eyes and imagine it's a Ferrari.

Braincell's "Man Of Many Theories" album is out now on Hart House

"My music is absolutely not about sex. Well, I guess it does touch the subject of sex but it's also about many other things which I can't explain"





## **TIM TAYLOR ON CARI LEKEBUSCH**

Tim Taylor from Missile Records talks about Fred, one of Cari Lekebusch's alter ego's

"He's just like a machine. He works at this incredible rate, banging out stuff all over the place. And the amazing thing is, it's all really good. And he's an excellent DJ, too. He really knows how to work a crowd."

"If he says he's not obsessed with sex, then he's having a laugh. All the stuff he's done for us has been about sex. He even wanted to have a pair of tits in the label for one single but I said, 'Definitely not'. But who can blame him for being obsessed by sex? The women in Sweden are all beautiful."

"Yes, Cari's definitely a sex-obsessed machine."



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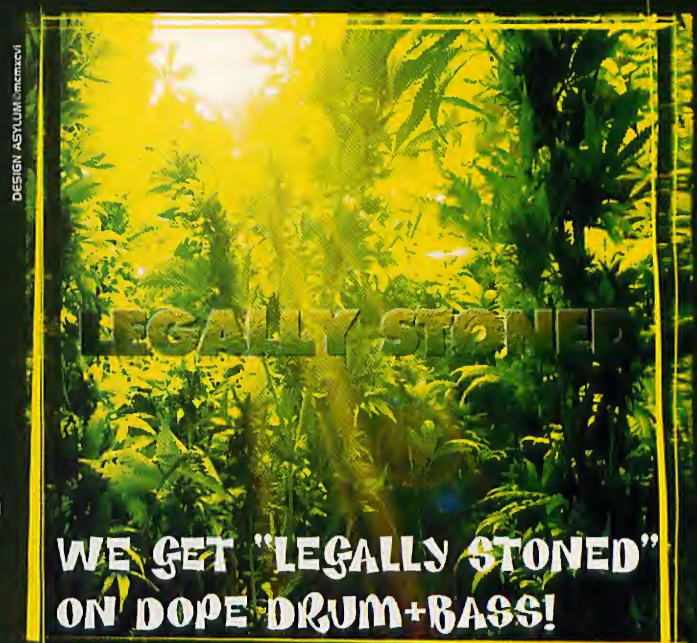
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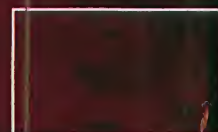


# OUT OF THE CLOSET

words **Benadetta Ferraro** pictures **Kim Tonelli**

## Style. You either got it or you ain't.

We got our hands into the draws of three of dance music's more sartorially extravagant characters in an attempt to discover what makes them tick



## KEITH FLINT

"Being in a band is an advantage because you have the freedom to create your own look. Am I a nutter? I prefer the term vicious! I'm not new to it, when I was 12 I got thrown out of school for having a mohican. I had my first piercing seven years ago and I've always thought it looks really sexy, even more so on girls. My girlfriend bought me the tongue piercing for my last birthday, so it has a lovely memory attached to it.

"I don't think I can turn up on my parents doorstep and shock them anymore, although I have been thinking for a while about having a Prince Albert!"





## JON PLEASED WIMMIN

"To me, the drag thing is like acting, being able to step out and get away with murder. Let's face it, if you've got the balls to do it you can be transformed into a personality overnight. In the end, if you're good at what you do you can go out in a nappy and get away with it. My worst outfit was the gold lamé trouser suit I wore for the publicity shots for my single, "Passion". It was hideous, I had to throw it away because I hated even looking at it in my wardrobe.

"I never dressed up to look like a women, it's not about that at all. It's more about shocking the public. And yes, I do wear normal underwear, no stockings or padded bras, I'm not a pervert!"



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## PRINCESS JULIA

"I used to bunk off school with my friends and go to our local Top Shop to steal stuff. Once I got caught with 15 bikinis... For obvious reasons, I'm no longer a fan of Top Shop bikinis!"

"These days, I've got lots of shopping partners. Mark Moore is always after a fashion tip and I've taken him shopping quite a few times. I've definitely had some freaky looks. I always try to have a good laugh in the mirror before I go out. I seem to attract tramps and weird business men, but generally most people smile at me in the street. My parents used to say I'd grow out of it, but that was 20 years ago. My mum isn't like me at all, she wears an anorak and looks like an archeologist!"



Coming together to exclusively perform live in France, reggae superstars **BIM SHERMAN** and **HORACE ANDY** show just why the likes of Talvin Singh and Massive Attack want them in their gang

# ROLL UP, ROLL UP

**THE** WORLD OF FRENCH RADIO IS ABOUT TO BE SET ON FIRE. IN THE studio of Paris' innovative Radio Nova, the sound-proofed walls are shaking with excitement because two of the world's greatest reggae stars are set to play together for the first time since their ghetto days in George Town, Jamaica. And not only will this be broadcast for all to hear, it is also being filmed for Nova's debut cable television show on Paris Premiere. Legendary breddren, Bim Sherman and Horace Andy, wait in the wings.

Famed for their spliff-perfumed "conscious love songs", their rude boy stance and fight for freedom, the flurry around Bim and Horace is not solely due to their pasts and the luminary tracks they released in the Seventies, such as Horace's "Natty Dread A Weh She Want" and Bim's "Golden Locks", but because both men are musical revolutionaries.

These dreadlock rastas are breaking through traditional barriers by weaving their stoned dub beats into contemporary grooves and striking cool chords in today's dance scene. Horace via his on-going collaboration with Massive Attack and Bim his continued alliance with Adrian Sherwood and On-U Sound.

Bim's rich and velvety croon has taken the skank from their reggae roots even further afield by fusing melancholic ballads with the sound of Bollywood. "Miracle", his recent acoustic album featuring Talvin Singh's mystical tabla playing, places Bim alongside the likes of Transglobal Underground and Black Star Liner in the ethno-dub dance scene.

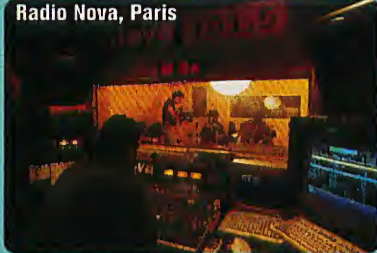
"Life is like a wheel," says Bim philosophically about working in London and Bombay on "Miracle". "Sometimes you find yourself somewhere and you don't really know why. It's spiritual. If the vibe moves you, then you've got to go. You have God's work to do and you get on with it."

Given the spiritual finesse of his previous single, "Solid As A Rock", and the righteous feel to the forthcoming "Bewildered", it's not hard to imagine the hand of the Chief Dread at play.

Another form of divine intervention is Horace's collaboration with Massive Attack. Having forged an alchemical relationship with the trip hop sound system in 1990, his haunting vocal was first heard on Massive's "One Love" and has continued to weave through their "Blue Lines" and "Protection" albums.

As a result, Massive's first release on their Melankolic label is "Skylarking", a tribute album to Horace, or rather "Sleepy" as he is nicknamed, thanks to his ability to nod off at the drop of a hat.

Radio Nova, Paris



"At first I didn't like the idea of a tribute album because I wanted to record something new, but Massive Attack really wanted to do it. They thought what I had done in the past would appeal to their fans, and now I am very pleased about the whole thing."

So are we. It would have been pretty hard to track down a lot of Horace's early works as they remain at the famed Studio One where he began his career.

"As long as the vibes are good, I will always be working with Massive," he affirms. "I love 'One Love' and 'Spying Glass', but 'Big Wheel' is my favourite song because it's so spiritual."

There go those vibes again. Skanking back to Radio Nova (home to regular shows by DJs like Laurent Garnier and Giles Patterson), Bintou, the woman behind "Neo-Geo", the world music show nurturing this magical event, gently urges the chain-spliffing pair to soundcheck. Responding with a "Cool man, no problems", the pair pick up their guitars and strum as sweetly as if they were still sitting on the steps in George Town.

The show begins, Horace introduces the set with a mellow,

"Hello... one love every time" and we're off into a duet, "Fuss Fuss". The juices flow and Bim's "Must Be A Dream" inspires Horace to pat his old mate on the back and exclaim a respectful, "Wicked!", as he gets up to dance his way towards the finale, a brilliant and deeply moving a cappella version of "Buffalo Soldier" by the godfather of reggae, Bob Marley.

"You need to do a whole lot of meditation on something if you want it to come out right," says Bim humbly. Meditated followers of no fashion but the most righteous, Bim Sherman and Horace Andy are the timeless twins of reggae.

**Bim Sherman's 'A Miracle' and Horace Andy's 'Skylarking' are out now on Melankolic and Mantra respectively. Bim Sherman's 'Bewildered' single, featuring mixes by Steve Osbourne, is also out now on Mantra**

Horace Andy





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## Getting personal with the ever-controversial ICE CUBE



**The current beef between the East and West Coasts – genuine dispute or marketing device?**

"It's a genuine dispute which has blown up out of the disrespect that's been going on since the early days. After we created this style called gangsta rap, all the problems we went through in the beginning should have been set aside. But we're still going through it. My motivation is to preserve hip hop, our style and our respect, not only in New York but all over the world."

**In the wake of Tupac's death, do you still feel that "Gangstas Make The World Go Round"?**

"For sure. Tupac's shooting ain't got nothing to do with me. I liked Tupac and now he's gone, but gangstas make this world go round. I don't think any one person can change that. Tupac was a victim, just because of the music he made. But someone walked up and shot John Lennon, and he didn't make gangsta rap. It can happen to anyone. You've got fanatics in the world and rappers are just part of the population too, so shit's gonna happen to us some day."

**"Do You Like Criminals?"**

"Yeah, I love criminals. To the fullest. But that song ("Do You Like Criminals") is a metaphor for how kids are seen today. If you dress a certain way and act a certain way, you're considered to be a criminal. That song is not really saying, 'Do you like people who break the law?' But, 'Do you like people who are perceived as criminals?'"

**What does the implication of the CIA in the drug running activities of "Freeway" Ricky Ross tell us about the American government?**

"Same thing it's always told us. That the rich will do anything to stay rich and the rest of us are all just shit. Or workers. We knew the government was involved in drugs from the beginning. We didn't have to wait for this evidence to come out. If a Mexican family has a hard time crossing the border just to come here to work and live and survive, how come drugs get over here so easily? There's got to be somebody at the top bringing them in."

**What's the last dream you can remember?**

"I ain't had no dreams that I really remember in a long time. I think so much during the day that when I'm asleep, I'm asleep."

**Los Angeles. Use five adjectives to describe it.**

"Unpredictable. That's the only way to describe Los Angeles. Your surroundings don't necessarily have anything to do with your safety. You could be somewhere where everything looks cool, but it's very deceiving. Just because you're in a nice place or a decent neighbourhood, doesn't mean nothing bad will happen to you."

**Is the whole "Gangsta" phenomenon in hip hop played out?**

"By suckers, yeah. We been doing this shit so long, we got all kinds of clones. On the East coast and the West coast. It's played out by them, but we're just sticking with what we know. I ain't gonna to rap about no shit I don't know about cos I'd just be talking nonsense."

**You've been accused of being racist, sexist and homophobic. How do you respond to that?**

"People need to look a little deeper. If they look at my roots, my motivations for saying what I'm saying, I don't think they'd feel the same way. Rappers ain't like singers. A singer can take a song from anywhere and sing it. I mean Whitney Houston sung "I Will Always Love You". That's a fucking country song by, erm, Big Titty... I mean Dolly Parton. But rappers ain't like that. Most rappers write they own lyrics and what they say comes straight from the heart. You can't fault nobody for being truthful and speaking what's on their mind."

**Do you believe in God?**

"Yeah. I believe Allah is God. What else is there to say about God?"

**Will the United States exist in fifty years?**

"Yes, it will exist in fifty years, but it is going to have a lot of reforms. Capitalism has got way out of hand, to the point where big businesses are merging together and pretty soon you're going to have one person owning every fucking thing. That's dangerous."

**What do you think about hip hop's current obsession with the New World Order?**

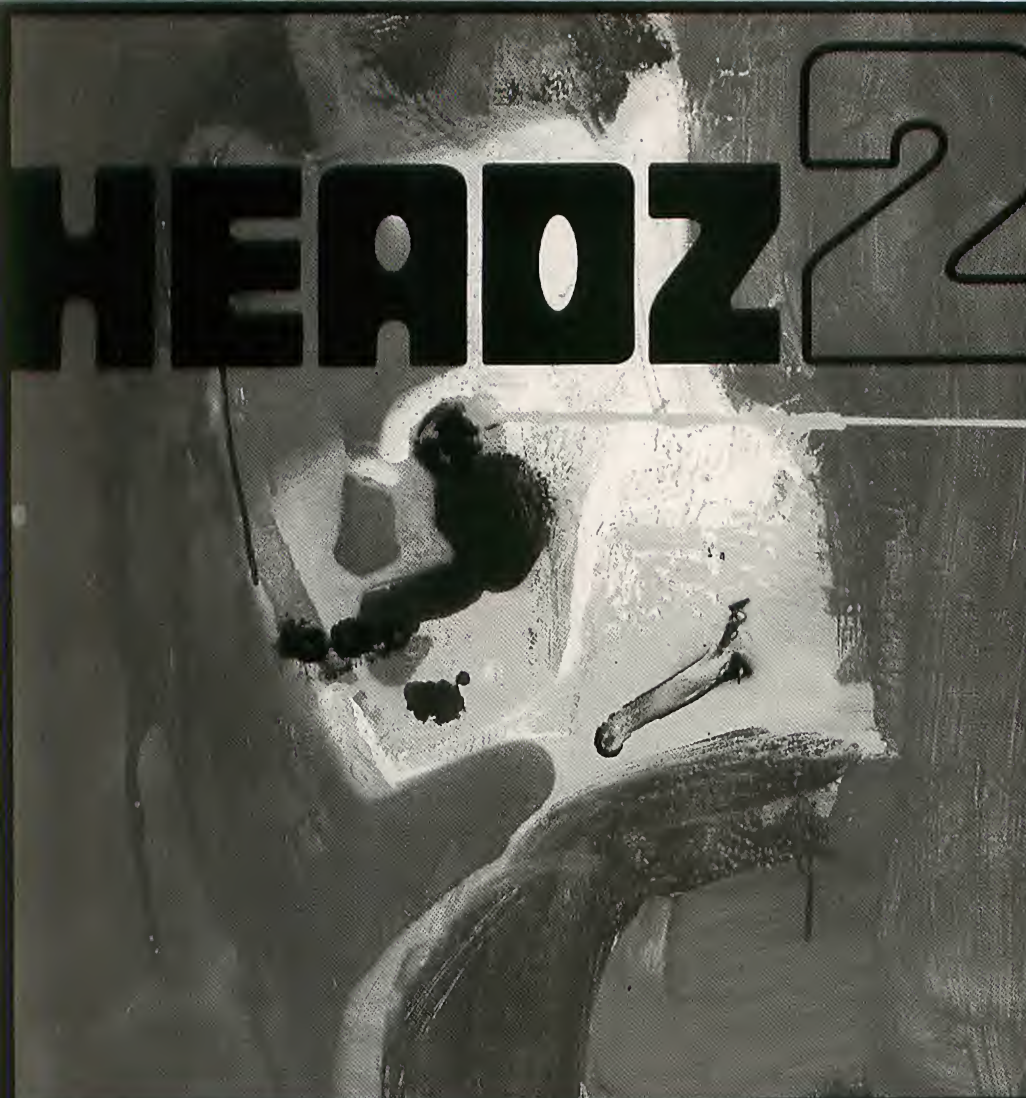
"I'm glad we're concerned about it. Everybody should be concerned about the New World Order. Everyday something new goes on. We're going to be so monitored soon that we won't be able to stand on our front lawns and scratch our asses without Big Brother knowing. I believe Fascists have got hold of this country – the inner core – and slowly but surely they are turning it into some Nazi shit. I truly believe this. Everyday the US government takes on more and more power."

They tell you to do this and not do that. It's all coming into place. So, I think if rappers are at the forefront of talking about the New World Order, the whole world needs to sit up and listen. Because whatever we say, it's going to come from the heart. It ain't gonna be no politically-correct bullshit."

words **Will Ashon**

***Ice Cube, Mack-10 and WC's joint album, 'Westside Connection', is out now on Priority/Virgin***





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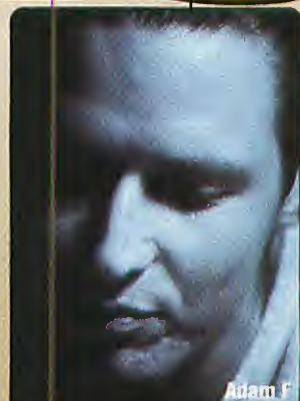


# charts

December 1996

## THE MUZIK SWEEP

- 1 GET UP ..... Byron Stingly (Manifesto)
- 2 REASONS FOR SHARING ..... Roni Size Featuring Reprazent (Talkin' Loud)
- 3 BREATHE ..... The Prodigy (XL)
- 4 F JAM ..... Adam F (F Jams)
- 5 YOU CAN DO IT (BABY) ..... Nu Yoricen Soul (Talkin' Loud)
- 6 OFFSHORE [REMIX] ..... Chicane (Modena)
- 7 ARKHAM ASYLUM ..... Sasha (deConstruction)
- 8 CAN I GET A WITNESS [MOUSSE T REMIX] ..... Ann Nesby (AM:PM)
- 9 ATOM BOMB ..... Fluke (Virgin)
- 10 STEM ..... DJ Shadow (Mo' Wax)
- 11 SWIMMING NOT SKIMMING ..... Two Lone Swordsman (Emissions)
- 12 ALL LOVED OUT ..... Ten City (Spiritual Life, USA)
- 13 YA PLAYIN' YASELF ..... Jeru The Damaja (Payday)
- 14 NEW YORK, NEW YORK ..... Cevin Fisher (Nitegrooves, USA)
- 15 PROJECT NOW ..... Lionrock (deConstruction)
- 16 EVA EP ..... Web (Fat Cat)
- 17 LIFE'S TOO SHORT ..... Hole In One (Manifesto)
- 18 BLESS THE FUNK ..... NY Connection (Universal Language)
- 19 ONE NIGHT STAND [REMIXES] ..... Aloof (east west)
- 20 ACID LAB ..... Alex Reece (4th & Broadway)
- 21 YEKE YEKE [REMIXES] ..... Mory Kante (ffrr)
- 22 I AIN'T MAD AT CHA ..... Tupac (Island)
- 23 LAST CHANCE TO DANCE ..... Urban Farmers (20/20 Vision)
- 24 ELAN VITAL ..... De Niro (Hook)
- 25 JUST ANOTHER GROOVE ..... Mighty Dub Katz (ffrr)
- 26 NON, NON, NON ..... Melaz (Ultimate Dilemma)
- 27 BLADERUNNER ..... Remake (Loaded)
- 28 V CHIP ..... Sie (Pussyfoot)
- 29 WITCHDOKTER [REMIXES] ..... Armand Van Helden (London)
- 30 SUGAR PLUMS ..... Marden Hill Versus Ballistic Brothers (Afro-Art)
- 31 COZI CAN ..... The Hard Knox (Skint)
- 32 MYSTIC MOTION ..... Datura & Billy Ray Martin (Distinctive)
- 33 OVERLAP ..... Ken Ishii (R&S)
- 34 ONLY 4 U ..... Cajmere (Cajual, USA)
- 35 TUNNELVISION ..... Shango (Jackpot)
- 36 MOVE ANY MOUNTAIN [REMIXES] ..... The Shamen (One Little Indian)
- 37 POWERPLANT REVISITED ..... DJ Sneak Versus Roy Davis (Guidance, USA)
- 38 3000 ..... Dr Octagon (Mo' Wax)
- 39 KEEP PUSHIN' ..... Boris Dlugosh (Manifesto)
- 40 DRIVING [REMIXES] ..... Everything But The Girl (Virgin)
- 41 GOD BLESS ..... Lamb (Fontana)
- 42 YES YES Y'ALL ..... DJ Rags (Concrete)
- 43 DON'T GOT TIME ..... Jinxed (Strictly Rhythm)
- 44 LOVE IN RETURN ..... Diana Brown (Minimal)
- 45 WHAT'S YOUR NUMBER ..... Ian Pooley (Force Inc, Germany)
- 46 IT'S ABOUT RHYTHM ..... Ping Pong (Bone)
- 47 ECLIPSE/APOGEE ..... David Alvarado (Groove On, USA)
- 48 SUPER BONBON [PROPELLERHEADZ REMIX] ..... Soul Coughing (London)
- 49 HARDLY BREATHE ..... Deanne Day (Emissions)
- 50 NO STUNTS ..... Pelon (Chain Reaction, Germany)



Adam F



Ken Ishii



Ann Nesby



DJ Shadow

### The Muzik Sweep

This chart was compiled from a selection of DJ returns including the following: Stu Allan, Alan (Joy), Jamie Anderson, Angel, Mark Archer, Phil Asher, Paul Ashley, Simon Aston, Black Widow, Scott Bradford, James Broly, Pete Bromley, Spencer Broughton, Alvin C. Johnny Cabash, Callahan, Dave Camacho, Derrick Carter, Marie Chantal, Sarah Chapman, Paul Chiswick, Choc's Chews, Mark Clack, Andy Cleaton, Norman Cook, Moose Curtis, Russell Davison, Daniele Davoli, DJ Disciple, Deep Dish, De Niro, Andrew Dixon, Djalmin, Simon DK, Eammon Dog, Elliot Eastwick, The Egg, Danny Eke, Phil Evans, Paul Farris, Simon Fathead, Greg Fenton, Keith Fielder, Rob Fletcher, John "00" Fleming, DJ Flex, Tony Forde (Ontario), Andy Freaknik, Jason Frost, DJ G, Dr. 3 Gachet, Steve Goddard, Angela Goulding, The Groove Committee, Ben Guiver, Gusto, Chris Harris, Simon Harrison, Kenny Hawkes, The Lovely Helen, Clive Henry, Neil Hinde (Lisa Marie Experience), Tony Humphries, Terry Hunter, Chris James, Nick James, Bob Jeffries, Joe 2000, Danny Jones, Nial Kay, Princess Julia, KCC, Ray Keith, Kool FM (Birmingham), Loco Records, Little Simon D (Norway), Ray Lock, Lofly (Flying), Robert Luis, Andy Mac, Kevin Mackay, Colin McBean, Woody McBride, CJ Mackintosh, Maggie McKeown, Chris Madden, Vivien Markey, Gary Maraden, Massimo, Massive Records, Jim Masters, Angela Matheson, Paul Matthews, Orde Meikle, Phil Nelson, Mighty Atom Records, Melvin Moore, Dave Morales, Russ Morgan & Carl Thomas (K Klass), Phil Morley, Simon Mu, Dimitri Nakov, Kris Needs, Luke Neville, Grant Nelson, Jay Noon, Paul Oakenfold, DJ Oberon, Oxyerface Sound System, Guy Oldhams, Luis Paris, Graeme Park, Phil Perry, Mark Picchiotti, Pierre (Checkpoint Charlie), Pip (DIY), POF Music (Paris), Pressure Drop, Pure Groove Records, Bruce Qureshi, Danny Rampling, Jason Roberts, Matthew Roberts, Greg Robinson, Pete Robinson, Dave Rofe, Mr Scruff, St Peter & Heaven, Scooby, Section 8, Mike Shawe, Andy Sherman, Simon Shrimpton, Danny Slade, Patrick Smoove, Gareth Somerville, Alan Stevens, DJ Tabs, Paul Taylor, Tasha Killer Pussies, Tasty Tim, Eddie Templeton, Dean Thatcher, Paul Thomas, 3 Beat Records, Hippie Torres, Tracy & Sharon, Trickster, Mark Turner, DJ Vadim, John Waddiker, Tom Wainwright, Tony Walker, Andy Ward (Up Yer Ronson), Warlock, Nick Warren, Alistair Whitehead, Ian Wilkie, Mark Wilkinson, LA Williams, Mark Williams, Ian Wright

PLEASE FAX CHARTS TO 0171-261-7100, if you're an open-minded DJ and you feel that your selection isn't reflected, then we need your chart. Regardless of your status



## RADIO CHART

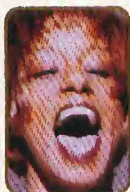
**TONY HUMPHRIES - HOT '97 RADIO**  
(New York, USA)

- 1 PIG STY Funky Green Dogs (Twisted)
- 2 RESPECT The Republic (Narcotic)
- 3 GET BYRON Stingly (Nervous)
- 4 BITTERSWEET LOVING Deee-Lite (Elektra)
- 5 NEW YORK, NEW YORK Cevin Fisher (Nite Grooves)
- 6 SECRET FANTASY Index 968 (Intangible)
- 7 GO AROUND Criminal Element Orchestra (4th & Broadway)
- 8 THE BOSS The Braxtons (Atlantic)
- 9 THE SPEECH Flavoured Grooves (Pier 32)
- 10 LOVE TO THE LIMIT Bridgett Grace (Happy)

## HOME LISTENING CHART

**MARTINE GIRAULT (London, UK)**

- 1 GOOD LOVE Melisa Morgan (unknown)
- 2 THE LOOK Shalimar (Solar)
- 3 GOOD WOMAN Gladys Knight (RCA)
- 4 WHITNEY Whitney Houston (Arista)
- 5 HOTTER THAN JULY Stevie Wonder (Motown)
- 6 TONI BRAXTON Toni Braxton (Arista)
- 7 BRANDY Brandy (east west)
- 8 REMINISCE Mary J Blige (MCA)
- 9 RHYTHM NATION Janet Jackson (A&M)
- 10 IT'S ABOUT TIME SWV (RCA)



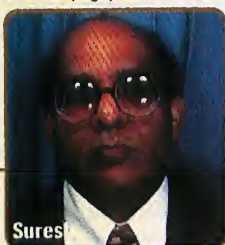
Martine Girault's 'Revival' single and album are due soon on RCA

## READER'S CHART

**SURESH (Cambridge, UK)**

- 1 WALKING THROUGH HEAVEN Chris 'N' Cozey (T&B Vinyl)
- 2 PORT RHOMBUS Squarepusher (Warp)
- 3 DRIVING BLIND [VAPOURSPACE'S MOIST SEXY MIX] Chris 'N' Cozey (T&B Vinyl)
- 4 FEEL IT TNT (Slip 'N' Slide)
- 5 INTRODUCING... DJ Shadow (Mo' Wax)
- 6 EDMAN DEGRADATION XIN (Goose)
- 7 FLICKLIFE [CYCLOB REMIX] Kinesithesia (Rephlex)
- 8 BLUE SKIES [DEEP DISH REMIX] BT Featuring Toni Amos (east west)
- 9 AMAZON AMENITY [CHAMELEON REMIX] Link (Warp)
- 10 MY KINGDOM Future Sound Of London (Virgin)

Send all Reader's Charts to  
Muzik, King's Reach Tower,  
Stamford St, London SE1 9LS.  
Don't forget to include a  
passport-sized photograph.



Suresh

## TOP 25 SALES 12-Inch Dance Singles

OCT 7 - NOV 10

- 1 NO DIGGITY ..... Blackstreet Featuring Dr Dre (Interscope)
- 2 STAMP! ..... Jeremy Healy & Amos (Positiva)
- 3 SUGAR IS SWEETER ..... CJ Bolland (Internal)
- 4 LOUNGIN' ..... LL Cool J (Def Jam)
- 5 INSOMNIA ..... Faithless (Cheeky)
- 6 SEVEN DAYS AND ONE WEEK ..... BBE (Positiva)
- 7 TRIPPIN' ..... Mark Morrison (WEA)
- 8 I LIKE ..... Montell Jordan Featuring Slick Rick (Def Jam)
- 9 LOVE II LOVE ..... Damage (Big Life)
- 10 UN-BREAK MY HEART ..... Toni Braxton (Laface)
- 11 HIGH ..... Hyper Go-Go (Distinctive)
- 12 THINGS WE DO FOR LOVE ..... Horace Brown (Motown)
- 13 DON'T GO ..... Third Dimension Featuring J MCDE (Sound Proof)
- 14 KEEP ON MOVIN' ..... Soul II Soul (Virgin)
- 15 MY KINGDOM ..... Future Sound Of London (Virgin)
- 16 WARNING ..... AKA (RCA)
- 17 SO IN LOVE WITH YOU ..... Duke (Pukka)
- 18 GROOVEBIRD ..... Natural Born Grooves (Heat)
- 19 HELP ME MAKE IT ..... Huff & Puff (Skyway)
- 20 YOUR SECRET LOVE ..... Luther Vandross (Epic)
- 21 IT'S ALL COMING BACK TO ME NOW ..... Celine Dion (Epic)
- 22 ANOMALY - CALLING YOUR NAME ..... Libra (Platipus)
- 23 EVERYTHING ..... Sarah Washington (AM:PM)
- 24 LET'S GROOVE ..... George Morel Featuring H Wildma (Positiva)
- 25 MUSIC MAKES ME HIGH ..... Lost Boyz (Universal)

Chart details based on sales information supplied by CIN. CIN copyright.

## TOP 25 SALES Dance Albums

OCT 7 - NOV 10

- 1 NORTHERN EXPOSURE ..... Sasha & John Digweed (Ministry Of Sound/Sony)
- 2 ANOTHER LEVEL ..... Blackstreet (Interscope)
- 3 TRAVELLING WITHOUT MOVING ..... Jamiroquai (Sony/S2)
- 4 KISS IN IBIZA '96 ..... Various Artists (Polygram TV)
- 5 YOUR SECRET LOVE ..... Luther Vandross (Epic)
- 6 THE SCORE ..... Fugees (Columbia)
- 7 THE NUTTY PROFESSOR ..... Original Soundtrack (Def Jam)
- 8 REACTIVATE 11 - STINGER BEATS ..... Various Artists (React)
- 9 INTRODUCING ..... DJ Shadow (Mo' Wax)
- 10 GIRL/BOY EP ..... Aphex Twin (Warp)
- 11 LAMB ..... Lamb (Fontana)
- 12 HIGH SCHOOL HIGH ..... Original Soundtrack (Big Beat)
- 13 HOME AGAIN ..... New Addition (MCA)
- 14 SECRETS ..... Toni Braxton (Laface)
- 15 MR SMITH ..... LL Cool J (Def Jam)
- 16 ONE IN A MILLION ..... Aaliyah (Atlantic)
- 17 THE ANALOGUE THEATRE ..... CJ Bolland (Internal)
- 18 ADVENTURES IN TINTIN OUT LAND ..... Tin Tin Out (VC)
- 19 THE HOUSE COLLECTION CLUB CLASSICS ..... Various Artists (Fantazia)
- 20 112 ..... 112 (Arista)
- 21 URBAN HANG SUITE ..... Maxwell (Columbia)
- 22 HORACE BROWN ..... Horace Brown (Motown)
- 23 WRATH OF THE MATH ..... Jeru The Damaja (ffrr)
- 24 IN THE MIX '96 - 3 ..... Various Artists (Virgin)
- 25 DEFINITION OF A BAND ..... Mint Condition (Perspective)

Chart details based on sales information supplied by CIN. CIN copyright.

# MOTORBASS

"A RECORD OF ALMOST  
INDESCRIBABLE BEAUTY."  
MUZIK ALBUM OF THE  
MONTH 5/5

"A WELL CONSIDERED &  
EMOTIONALLY REWARDING  
SOUNDCLASH OF BEATS,  
HARMONY & ATMOSPHERICS."  
MIXMAG 10/10



PANSOUL

OUT NOW

CD/DLP

Distribution by Charged/Vital

"JAZZ EXPERIMENTALISM  
GETS OUT OF THE ARMCHAIR  
& ONTO THE DANCE FLOOR."  
"STRONG YET LIGHT."  
WAX 9/10

"REAL DANCE MUSIC.  
THINK OF YOUR FAVOURITE  
DJ & THIS IS BETTER."  
JOCKEY SLUT 10/10



# GLOBAL COMMUNICATION CHART

## DJ ZINC (London, UK)

- 1 JUST FOR YOU LONDON [REMI] ..... DJ Hype (dub plate)
- 2 SYMMETRIX ..... Future Forces (dub plate)
- 3 RECHARGE ..... Andy C & Shimon (dub plate)
- 4 DECOY ..... Pascal & Swift (dub plate)
- 5 WHO THE HELL? ..... Ray Keith (dub plate)
- 6 DARK TUNE ..... Splash (dub plate)
- 7 GENETIX ..... Andy C & Shimon (dub plate)
- 8 BAD ASS ..... Mickey Finn (dub plate)
- 9 THE SHOT ..... Special K (dub plate)
- 10 PLAY THE GAME ..... artist unknown (dub plate)

## TRACY & SHARON (London, UK)

- 1 LIVING IN ECSTASY ..... Fonda Rae (Freetown)
- 2 THE WAY ..... Funky Green Dogs (Twisted)
- 3 LET THE SUN SHINE ..... Gerideau (SOM)
- 4 KDOTCHI ..... Neneh Cherry (Hut)
- 5 WALK [REMIXES] ..... Amira (Slip 'N' Slide)
- 6 CALYPSO BREAKDOWN ..... Karnak (Twisted)
- 7 CUNTY (THE FEELING) ..... Rageous & Aviance (Strictly Rhythm)
- 8 NEVER AGAIN ..... Happy Clappers (PWL)
- 9 TROUBLE ..... 2 Stupid Dogz (Junior Boys Own)
- 10 I WANT MUSIC ..... Cevin Fisher (Subversive)

## DJ DEEP (Paris, France)

- 1 STUBBORN PROBLEMS ..... African Jazz (Spiritual Life)
- 2 ALL LOVED OUT ..... Ten City (Spiritual Life)
- 3 AFTER THE STORM ..... Gigolo Supreme (Nervous Chill)
- 4 CLOSER [HIPPIE TORRALES REMIX] ..... Rosie Gaynes (white label)
- 5 FEEL IT IN MY SOUL ..... House Foundation (Lovelite)
- 6 DANCIN' ..... Blaze (white label)
- 7 TRIONOSPHERE ..... Kerri Chandler (King Street)
- 8 HEMISPHERE ..... Kerri Chandler (Freetown)
- 9 LIVING IN ECSTASY ..... Fonda Rae (Freetown)
- 10 ANCESTORS ..... Kings Of Tomorrow (Deep Vision)

## DARREN PRICE (London, UK)

- 1 FORKLIFT ..... Joey Beltram (NovaMute)
- 2 VAGATOR ..... The Source (R&S)
- 3 CENTRE COURT EP ..... Cliffhanger (Underwater)
- 4 LIGHTSPAN ..... Optic Nerve (Direct Beat)
- 5 LOSE NO TIME ..... Darren Price (NovaMute)
- 6 INTERFERON [DAVE CLARKE MIX] ..... X-313 (Generator)
- 7 PEARL'S GIRL ..... Underworld (Junior Boys Own)
- 8 WE MESS WITH YOUR HEAD ..... Josh Abrahams (Ultimatum)
- 9 UNTITLED ..... Morgan Geist (Fragmented)
- 10 VOLUME 4 ..... Universal Addictions (Universal Addictions)

## PHIL PERRY (London, UK)

- 1 THE ANDOR VOYAGE ..... Metro Dade (Music Man)
- 2 BLUE SPIRIT 4 ..... Blue Spirit (Blue Spirit)
- 3 SCIPPY ..... Poachers On Acid (Force Inc)
- 4 CHATTERBOX EP ..... Splendox (Full Circle)
- 5 OVERLAP ..... Ken Ishi (R&S)
- 6 ISMAEL ..... DJ Jes (Catalyst)
- 7 METEOR ..... Man Train (Design Music)
- 8 THE OTHER DAY EP ..... Jeff Mills (Axis)
- 9 SPHERIQUE ..... Emmanuel Top (NovaMute)
- 10 PROJECT 19 ..... Primordial Soup (MC Projects)

## NORMAN COOK (Brighton, UK)

- 1 COZI I CAN ..... Hard Knox (Skint)
- 2 THAT ELVIS TRACK ..... Sol Brothers (Fresh)
- 3 YES YES Y'ALL ..... DJ Rags (Concrete)
- 4 EVA [FATBOY SLIM MIX] ..... Jean Jacques Perrey (Ace)
- 5 WHY HAWAII ..... Aleem (Concrete)
- 6 CAN I GET A WITNESS ..... Anne Nesby (AM:PM)
- 7 GOING OUT OF MY HEAD ..... Fat Boy Slim (Skint)
- 8 NON, NON, NON ..... Melaz (Ultimate Dilemma)
- 9 CALL A CAB ..... Lionrock (deConstruction)
- 10 ENTER/OTHER ..... Q Burn's Abstract Message (Mephisto)

## LUKE VIBERT (London, UK)

- 1 PHYSICAL STAMINA ..... Jeru The Damaja (Payday)
- 2 BRING IT ON [REMI] ..... Organized Konfusion (white label)
- 3 HOW YA WANT IT ..... Jungle Brothers (Gee St)
- 4 RICHARD D JAMES ..... Aphex Twin (Warp)
- 5 PUSH CAME TO SHOVE ..... Next Wavelength (Blue Planet)
- 6 EVERYBODY'S TALKIN' ..... Al Tariq (Correct)
- 7 MUTUAL SLUMP ..... DJ Shadow (Mo' Wax)
- 8 THE SILENT WITNESS ..... Source Direct (Mo' Wax)
- 9 BLUE NOTES ..... Boymerang (white label)
- 10 ANTHOLOGY 3 ..... The Beatles (EMI)

## ARTHUR BAKER (New York, USA)

- 1 YOU CAN DO IT ..... Nu Yorican Soul (Talkin' Loud)
- 2 FLY LIKE AN EAGLE ..... Seal (Atlantic)
- 3 DOWN THE PUB ..... Norman & Christopher (Minimal)
- 4 TIME IS RIGHT ..... CB Milton (unknown)
- 5 DOG ..... Limited (white label)
- 6 OH NO ..... Danny Tenaglia (Twisted)
- 7 OBJECT OF DESIRE ..... Ali Zapak (Minimal)
- 8 POWER OF THE DARKSIDE ..... That Kid Chris (Strictly Rhythm)
- 9 THE FEELING ..... Mywerk City Players (Cutting)
- 10 LOVE IN RETURN ..... Diana Brown (Minimal)

# FLOOR CONTROL SPECIALIST SHOP CHARTS

## RED EYE (Ipswich, UK)

- 1 REACH OUT DJ Zinc (True Playa's)
  - 2 EARTH Various Artists (Earth)
  - 3 DISPATCHES Hidden Agenda (Metalheadz)
  - 4 DELTAWAVE Funky Technicians (CIA)
  - 5 LIVE SESSION Universal (Looking Good)
  - 6 CIRCUIT BREAKER Decoder (Tech Tich)
  - 7 DICTATION Gang Related (Dope Dragon)
  - 8 ABOVE THE LAW Various Artists (Reinforced)
  - 9 POLARIS KMC (Timeless)
  - 10 A CERTAIN SOUND Paradox (Renegade Hardware)
- Red Eye, 9 Fore Street, Ipswich. Telephone: 01473-256-922

## BASS GENERATOR (Newcastle, UK)

- 1 WHERE'S MY MONEY? Scudder (Bass Generator)
  - 2 CONQUER THE WORD Stickhead & Don Demon (Kotzaak)
  - 3 BURNIN' LIKE FIRE Bass Generator (Bass Generator)
  - 4 LULLABY DJ Hixxy & Heatwave (Essential Platinum)
  - 5 HEART OF GOLD Force & Styles (United Dance)
  - 6 ABDUCTION EP DJ Freak (Storm)
  - 7 BOOM, BOOM, BANG, BANG Hixxy & Sharkey (Hec-Tec)
  - 8 COCAINE REMIXES Neurotek (Bass Generator)
  - 9 SHINING DOWN Force & Styles (UK Dance)
  - 10 ENTER DA SQUAD Suicide Squad (Ruff Beats)
- Bass Generator, 18 Dean Street, Newcastle. Telephone: 0191-232-1917

## FAT CITY (Manchester, UK)

- 1 FILTERED FUNK Waiwun (Autonomy)
  - 2 SELECTED CUTS Dista (Robs)
  - 3 DREADFUL DAY PRT (Profile)
  - 4 REMEMBER ME [MARK RAE REMIX] Blueboy (white label)
  - 5 SEA MONKEYS Votel (Grand Central)
  - 6 SPECIAL PROJECTS Kid Loops & Cool Breeze (Dorado)
  - 7 PARLEZ-VOUS Nanosphere Complex (demo tape)
  - 8 MAFIA [MR SCRUFF REMIX] Dub Syndicate (On-U-Sound)
  - 9 UNHOLY DSA (The Black Dog)
  - 10 ORIGINAL STUNTMASER Aim (Grand Central)
- Fat City, 20 Oldham Street, Manchester. Telephone: 0161-237-1181

## OUTLAND (Amsterdam, Holland)

- 1 ORDINARY PEOPLE Robert Owens (Musical Directions)
  - 2 AMUCK Low Res (Sublime)
  - 3 SOCRATES Arakutaba & Fila Brazillia (Mr Bongo)
  - 4 PHREAKS EP Kenneth Graham (Controlteam)
  - 5 ERROR TYPE 2 The Deep (House Without A Home)
  - 6 UNDERGROUND UK Various Artists (Kickin')
  - 7 REMIT RECAPS 2 Spacetime Continuum (Reflective)
  - 8 EQUILIBRIUM Anthony & Georgio (Spiritual)
  - 9 KILLING MUSIC Various Artists (Filter)
  - 10 WHAT'S YOUR NUMBER Ian Pooley (Force Inc)
- Outland, Zeedijk 22, 1012 AZ, Amsterdam. Telephone: 00-31-20-638-7576

Please fax all charts to Floor Control on 0171-261-7100

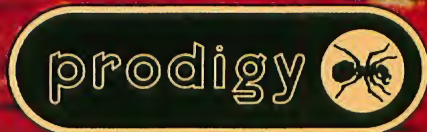


the house that **TRAX** built II

more of the legend: Frankie Knuckles, Phuture  
Ron Hardy, Robert Owens, Maurice. Out 11th Nov

CHICAGO - LONDON  
**Trax**  
RECORDS

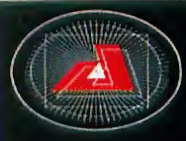




BREATHE



11.11.96



IT'S JUST ANOTHER...



REMIXES BY SCREAM TEAM BABY FOX ASHLEY BEEDLE

# ONE NIGHT STAND



NEW SINGLE OUT 11 NOVEMBER CD • 12 • MC

TAKEN FROM THE ALBUM SINKING



## WEB EVA

Fat Cat

THE Fat Cat label is launched and, as stamps of approval go, you couldn't ask for a much higher recommendation. The work of Japan's Takuya Sugimoto, "Extra Vehicular Activity" combines the melodic thrust and suicidal beauty of an early Derrick May record, while "Space Beyond" is a complex house construction which unwinds into a mesmerising and exquisite moment of contemporary electronica. A hard act to follow. But knowing Fat Cat... (BT)

●●●●●

Jon: "This is extremely industrial and challenging. It forces you to either get in to it or give it up, which could be very good or very bad."

●●○○○

## SASHA

Ohmna/Arkham Asylum  
deConstruction

FUNNY one, this. The promotions company, on instruction from the record label presumably, wouldn't mail out advance promos of this track to the either The Press or DJs. Therefore, in order for Fluke to review it, a cassette was hand-delivered under guard, then taken away again. A cynic might argue that this puerile pantomime was mildly more entertaining than the EP itself. Not quite, perhaps, but it certainly seemed so during the 10-minute intros. (DF)

●●●○○

Jon: "It's rather Vangelis-ish, isn't it? Very large. Epic. When you're in the mood for this kind of stuff, it can be great."

Mike: "Yeah, I quite like this. Erm, there's a nice kind of atmospheric feel to it."

●●●●○

## FINE YOUNG CANNIBALS I'm Not The Man I Used To Be

London

ROLLO and Sister Bliss craft two classy re-workings of the FYC standard with oodles of groove and just a smidgen of Roland Gift's smoky larynx. The nicely spaced-out beats, ethereal melodic cascades and unusually andante tempo combine to make this a most memorable departure from their trademark, upbeat crowd-pleasers. In short, a winner. (DF)

●●●●○

Jon: "This one has a fantastic title, but just doesn't sound that interesting. The track is saved by the chords at the end of the vocal remix, which have a lovely feel. It strangely resembles 'Smokebelch' as well."

Mike: "Yeah, I agree. This one lacks a bit of imagination. But the ending does make up for the rest of the track. Well, just about."

●●○○○

## LIONROCK Project Now

deConstruction

"UNDEFINABLE modern music", it says on the sleeve, but it might as well read "unbelievable urban punk-funk". Culled (apparently) from outtakes and leftovers from the "Instinct For Detection" album, this is Justin Robertson in very fine form indeed. The rambunctious, dancefloor slayer, "Call A Cab", is psychedelia gone am! crazy, complete with MC Buzz B on vocals, while "Reel And Stepout" is post-modern psychopathic ska and "Sun Up In The Centre" is a close relative of Felix Da Housecat's classic, "By The Dawn's Early Light". The lion goes from strength to strength. (CB)

●●●●●

# CRIPPLES

Key: Classic ●●●●● Cracking ●●●●○ Competent ●●●●○ Clumsy ●●●●○ Cack ●●●●○ Chunder ●●●●○

## Guest reviewer: Fluke

Muzik reviews by Ben Turner, Calvin Bush, Rachel Newsome and Dave Fowler



They grew up together in Beaconsfield, started making music in 1983 and turned on during the summer of 1988. Their debut single, "Thumper", was released one year later, before the trio signed to Creation and released the influential "Techno Rose Of Blighty". In 1993, now on Circa, they released singles "Slid", "Electric Guitar" and "Groovy Feeling", and the fine album "Six Wheels On My Wagon". Last year they issued the long-player, "Oto", set to be followed soon by the remix album "Risoto". Their latest single, "Atom Bomb", is already a smash, and now, yes you guessed it, **FLUKE** (or two-thirds of them, Mike Bryant and Jon Fugler) join us to offer their verdict on this month's twelves...

Jon: "This one starts off with a horse-drawn carriage turning up in the middle of Baker Street! It's excellent. I love the rock 'n' roll bit in there, too, which is just like the stuff Justin Robertson does live."

Mike: "Yeah, I liked three of the four mixes. The skank one did it for me. I missed the rock 'n' roll one cos I went to the toilet!"

●●●●○

## SECRET KNOWLEDGE Escape To New York/I Dig Your Ass

deConstruction

IN a world where Autumn's re-release of "Sugar Daddy" was criminally ignored, what chance these mighty fine remixes of two tracks from the Knowledge's "So Hard" long-player? If you ignore Derrick Carter and Luke Solomon's cartwheeling, sky-spinning trip through "I Like Your Ass", then you're probably the sort of person who finds The Spice Girls a little bit too refined. In which case, you should also ignore Carl Finlow and Ralph Lawson's minimal reworking of "Escape". In fact you should probably leave the country immediately. The rest of you, of course, know Secret Knowledge better and should therefore buy, buy, buy! (CB)

●●●●○

Jon: "This is very housey indeed. Sort of six in the mornin', housin' around music. The

production is terrific. What more could you want? No, don't answer that."

Mike: "I actually prefer 'I Dig Your Ass'. It's a bit easier for me to swing my hips to. The first one is too shuffley, too deep. It's quite a good record, though."

●●●●○

## CAJMERE

Only 4 U

Cajual, USA

THAT cool Cajmere/Green Velvet/Curtis dude. Long may he keep taking the pills. Providing they keep making for the totally gonzo and yet equally sensual twisted garage that is "Only 4 U". The singer, Walter Phillips, provides us with the necessary aching vocals, but once again it's Cajmere's truly mind-fried production, with freaky sounds jumping out at you from the very darkest recesses of the groove, which wins the day. Holy garage from the mind of a madman. Just the way we like it. Uh-huh, uh-huh. (CB)

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Jon: "I don't really understand this one. Yet again it sounds like house music, and you'll probably go out and listen to it in clubs and dance and be really happy to it, but... It's the sort of record you think you've heard before, even when you haven't."

Mike: "Not really my cup of tea. If the time and the place is right, then perhaps. And we just missed Ian Beale's sickbed scene on 'Eastenders' for this!"

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## URBAN FARMERS

Last Chance To Dance

20:20 Vision

DON'T be fooled by the mock "British Board Of Censors" certificate on the label that declares this latest from the Leeds' house camp to be a "U" rating. With its licentious bassline, shrill trumpet refrain and the kind of electro-funk beat which makes lesser men gyrate wildly on their heads, "Last Chance To Dance" is enough to get Linda Lovelace back into movies just to perform to this soundtrack. Damn strong stuff, just as expected, and rather splendid to boot. (CB)

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Jon: "This cut is timeless in the worst sense of the word. Very anonymous. It's not even worthy. I'm sure someone else could have done it far better."

Mike: "Yeah, I'm certain this has been done a lot better many, many years ago. Even if this really was my last chance to dance, I'd still probably give it a big miss and go to the bar for a pint instead."

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## BT FEATURING TORI AMOS

Blue Skies (Deep Dish Remixes)

east west

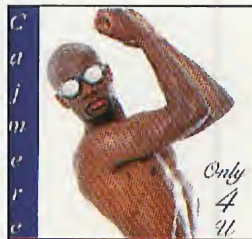
THIS long-heralded collaboration will no doubt already have crashed into a Top 40 chart near you by now, so we'll ignore the main mix and warn you not to miss the top Washington boys' superb reworking at any cost. Deep Dish's "Blue Phunk Dub" is Sharam and Ali at their mischievous finest, bang up there with the Armand Van Helden take on Tori Amos' "Professional Widow". Deep house is off the agenda here, replaced instead by happy sparkling pop riffs, clattering drums, patient build-ups and a completely brilliant line in funky bassiness. BT, DD and TA. Jes' one big happy dancefloor family. Ain't life sweet? (CB)

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Jon: "I like the funky Deep Dish mix best. I'm a big Tori Amos fan, too. I think she's probably the best of all the 'nutter women' who are around at the moment, really."

Mike: "I'm just not convinced about the link-up between these artists. It would have been nice to hear BT's original mix, but for some reason that doesn't seem to be on this package."

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Only 4 U



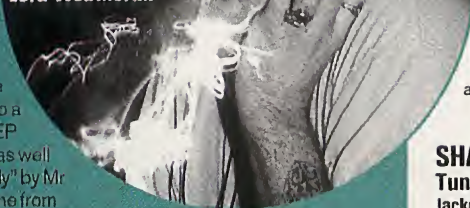
## TWO LONE SWORDSMEN

### Swimming Not Skimming

Fantasies Audio Output

FOLLOWING "Rico's Helly" was a tall order even for Andrew Weatherall and Keith Tennilewood, but they surpass it with "Glade By Shooting", a title which conjures up images of gun-slinging tension in deepest south London. And like all good Weatherall cuts, it sounds just as it should. Fly by night hoodlums cruising in Camberwell with emissions of moody house from a "Giving It Up On Kiss" slot coming from the car's speakers. If you listen closely, you can even hear the waders on wipers fighting off torrential rain. As haunted house afterglows, the eerie sounds and smokin' effects put this LP up there with Substrax's "Overcome", also a former Single Of The Month. The EP also contains four more new cuts, as well as a cunning rework of "Rico's Helly" by Mr JGB and Anthony Teasdale, and one from Maurice Tropicque. Obo, Being and ITN all appear on the CD version. Nobody documents life on the street better than Weatherall. (BT)

Lord Weatherall



Unfortunately, this EP was stolen from the back of a motorbike on the way over to Fluke's studio. How apt.

## PELON

### No Strings

Chain Reaction, Germany

"NO Strings", perhaps, but no surprises here either. Whoever Pelon may be, this debut adheres firmly to Germany's Chain Reaction blueprint. Soothingly immersive deep house that just seems to swirl ever more hypnotically into an infinite time-lock groove. And if you can tell the difference between Parts 1 and 2, you're a better man than I. (CB)

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Jon: "Chain Reaction would appear to have put the same mix of the same track on both sides of vinyl. Not the type of material you could wake up to, is it?"

●●●●●

## ANTIC

### The Ultimate

Hooj Choons

IGNORE the somewhat nastily-dated and rather grating original on the flip, and head straight for the top quality Dutch remix. Pumping and melodic, with chemically ecstatic breaks, fine sonics and a most endearingly retro hands-in-the-air texture, this track is fast becoming a hardbag/handbag classic. One for hedonists with a sense of humour. (DF)

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Jon: "Erm, we seem to like the first one, but the original is a bit too much like synth Euro pop. It sounds rather like a holiday record. Absolutely awful, but loads of fun when you're in a silly mood."

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## HOLY GARAGE

### Surprise

Eye Q

"THE two guys from Holy Garage like to keep a low profile," says the Eye Q press release and, bearing in mind that this cut is looping house at its dizziest heights, it has to be Alter Ego. Similar to their deep house efforts on the Ladomat 2000 label, the "Holy Bassline Mix" is nauseatingly melodic with an undercurrent of boiling acid. The "Fake Jazz Mix", though, is the winner. Eye Q once again raise eyebrows. (BT)

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Jon: "Yeah... It's got a good break somewhere, hasn't it? Once again, we don't really understand what it's all about, and it gets a few

minus marks for that awful vocal mix."

Mike: "I'm surprised to see this sort of stuff



on Eye Q. This is just elevator music. It just does my head in. No thanks."

●●●●●

## FADE 2 END

### The Quiet Storm EP

Shining Path

"QUIET Storm" is what you get when you strip down the supernova sounds of Stax to a dub-house future be-bop. Deconstructers, Fade 2 Fade, loosen the screws with African percussion, wild tribal vocal transmissions and unsyncopated beats which come on like John Travolta with a stutter. Disco for acid delinquents. (RN)

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Jon: "Excellent. This one works very well with 'Slid', we've decided. It has a very similar conga, which we adore! The 'Sundance' track is excellent, it has a fantastic tabla break."

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## SHANGO

### Tunnel Vision

Jackpot

THE Shango man is Midlands maestro Robin Green, who apparently takes his name not from the fizzy orange drink but a frenzied, hypnotic African tribal dance. So where does the cheesy Euro piano break fit in? Erm, who knows, but cultural anomalies aside, "Tunnel Vision" is still a powerful trancer with all the turkey and trimmings we've come to expect from the Jackpot imprint. Better in the mix than in the cold light of day, though. (DF)

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Mike: "There are some deliciously nasty noises in here, which hold the whole thing together. It is acid stupidity. Poppy drug-crazed foolishness. But they should have left that cheesy piano sample out, at least on one of the mixes."

●●●●●

## WILDCILD

### Jump To My Beat

Hi Life

ROGER "Wildchild" McKenzie may have gone the way of Matthew Harding and 'Sportsnight', but happily (for his fans, in any case) the music just keeps on coming. As fitting an elegy as any dancefloor-oriented producer could wish for, "Jump To My Beat" gives a signal to Wildchild's posse to pay their respects in the only way they know how. By dancing their arses off all night. (DF)

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Jon: "I reckon this will be massive. There's already a buzz on this record, and even if it's not quite your thing, you honestly won't be able to ignore it."

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## NY CONNECTION

### Bless The Funk EP

Universal Language

IT'S been two very long years since NY Connection's thumpingly cool "Infront", but worth the wait. "The Push" (named after our esteemed editor, no doubt) is robust, strutting funk-house magic and comes complete with all the prerequisite boogie-woogie analogue madness you need to turn your hair kinky-afro. "Bless The Funk" itself relies instead on a lewdly cavorting break and "Messages" ties in the Global Communication link (GC's Mark produces) with a sweet emotional resonance. Amen to them all. (CB)

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Mike: "I didn't get on particularly well with this one. There were some nice touches, but on the whole it's not for me."

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## TEN CITY

### All Loved Out

Spiritual Life

IF you still have a jaw intact after all those years of hardcore clubbing, get ready to drop it now, for the latest reworking from Ten City is an unvalued study in melody, composition, orchestration, subtlety and musicianship. "All Loved Out", not loved up, from now on perhaps? Or even both simultaneously? The choice is yours, but enjoy this track while you can, because it is only on limited release. (DF)

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Jon: "Absolutely impeccable. Fantastic. One record, one side, what more do you want? This stands head and shoulders above the rest. A winner."

Mike: "I really enjoyed that, it had a brilliant sense of musicality to it. It's proper music. Top stuff."

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## CHICANE

### Offshore

Modena

FIRST released on the strangely-named Cyanide imprint, "Offshore" swims into harbour and receives a stiff pina colada and quick poolside rub-down from Disco Citizens, who nudge a laid-back track in a distinctly uptempo direction. Although already favoured by populists like Pete Tong and Graeme Gold (and therefore already large-ish in the charts), surely the track would have shifted more units with a summer release date? (DF)

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Mike: "This is music for the Cafe Del Mar, Mambo or whatever. Some people might call it a bit retro, but I really got into it. Lush stuff, innit?"

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# ADAM F - F JAM

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## THE ALOOF

## One Night

east west

BLEAK, baleful and banal, The Aloof boys manage to capture the take-it-or-leave-it nonchalance of sexual relationships in the Nineties with studied cool. Rolling out their harmonicas and blues gee-tars, the Primal Screamer's perfectly morose re-working is enough to have you either hitting the road, the bottle, or most likely both. Check out Ashley Beedle's "The Long Night And The Samba", as well, for pure safari-suit grooves. (RN)

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Jon: "Every single track on this is a winner, basically. It deserves to be Number One!"

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## THE HEADS FEATURING SHAUN RYDER

## Don't Take My Kindness For Weakness

MCA/Radioactive

IN which Herr Ryder and Talking Heads (minus David Byrne) take their flirtation with dance to its logical conclusion with this drum & bass/rock soundclash. This is a much likelier partnership than it first appears, when you remember that Mr Ryder's Salford leer and chemical rock is nearest in spirit to drum & bass' roots in rave, if not so much in sound. Roni Size, meanwhile, transforms him from rogue to rootsman on the flip. (RN)

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Jon: "Yeah, they are definitely crossing the right sonic frontiers on this one. The album mix sounds like typical Shaun, with a great, dubby mix from Roni Size on the flip."

Mike: "Lunatic Calm" gets my vote. But I feel rather non-committal about the Roni Size mix. I suppose it depends what kind of mood you're in."

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## THE BEAT JUNKIES

## Tail Ends EP

MC Projects

SMACKED-OUT house for the flipped generation. The Beat Junkies are actually original Chicago house pioneer, K Alexi Shelby (creator of the first ever D-Jax Up Beats tune, fact fans). Of the four cuts, here there's enough electro-jacking, voodoo vocals adrift in the mix and the occasional nod to Phuture (on "2 Fast 4 U") to make the "Tail Ends EP" yet another notch on the dancefloor panelling for Charlie Hall's label. (CB)

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Jon: "This is the most fantastic record ever made! It sounds like The Isley Brothers, which is completely unexpected. It's a laugh a minute! Yeah, I could even listen to it at home."

Mike: "How the fuck did they get away with this? I love it, it's incredibly humorous. This record has more than made up for the lack of humour in today's music scene. It's mad. A top record!"

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## MELAAZ

Non, Non, Non  
Ultimate Dilemma

AFTER floating around for ages on import, all hail to Ultimate Dilemma for picking up this French cover version of Dawn Penn's classic "No, No, No". It's no surprise at all to find Zdar of Motor Bass in among the production credits. This take has all those classic Parisian elements which make anything from the Seine country so bloody essential right now. Wacked-out beats, Gauloise-tinged vocals and a feeling of overwhelming smooch-uality. Once heard, forever in love. Superb. (CB)

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Jon: "Yes, yes, yes! Dawn Penn sort of stuff. Fucking marvellous. Fantastic. Apparently this one's a Parisian chanteuse. Rockin'!"

Mike: "Positively smooth. It's the first time I've heard a smoochy kind of record for a long time. Real erection section stuff."

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## ADAM F

## F-Jam

Positiva/F Jams

A HUGE "Hush ye!" to all those out there who reckon this drum & bass "version" of Rose Royce's classic, "Love Don't Live Here Any More", is Adam's compromise for a slice of major label status. Firstly due to the fact that Fabio was caning it on acetate over a year ago. Secondly because it rocks in a truly large fashion, which is all down to Conrad's slimline vocal exhortations and what sounds a little bit like that annoying cheeky little trumpeter from the butter adverts on TV, jazzing up the musical levels. (CB)

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Jon: "The argument here, as recently read in Muzik or 'The Telegraph' is this: 'Is jazzy jungle destroying jungle?' I dunno, but this is very accomplished, very musical and also very wallpaper-ish, in a way."

Mike: "I'd play it to my mum, but I think she's already got it."

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## PIMP DADDY NASH

Love Supreme  
Delancey Street

THE boys from San Francisco behind the superlative "Our Man In Stockholm" continue to elevate themselves several notches above most of their West Coast contemporaries, thanks to an avoidance of the habitual acid-breakbeat-electro

## INTENSE

## Only You/Natural Progression

Creative Source

THE stellar Spread-eagle qualities on the latest outing from Fabio's imprint are unmistakable. But as the stand out track, "Natural Progression", suggests, Intense are moving right with the accelerated times and propelling the breakbeat/jazz aesthetic towards new frontiers. Sexy, slow, meaty, baaty, this is pure post-modern blues. (RN)

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Jon: "Excellent. Superb. Incredible. And it sounds fantastic on 33, so buy it on vinyl and not CD. The slow breakdown in the middle is superb, as well."

Mike: "This one definitely grew on me as we went through the tracks. 33 was better for me, really. Nice and laid-back. The drum programming is excellent too, on the whole, this is a totally brilliant record."

●●●●●

cliches. Far more elegiac, more placid, more delightfully funky and more skillfully orchestrated, these four cuts move from the Balearic bliss of "Walk Between The Raindrops (Q-Bam Mix)" through to the boombastic trumpet-strong funk on "Joe Dropped The Swing" and celestial chill-out trip hop on stand-out track, "Always Roses, Sometimes Michelle". (CB)

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Jon: "We don't know why it's called 'Love Supreme', and we can't remember the first mix we listened to, but 'B1' sounded very entertaining. Yeah. This is real Sunday afternoon music."

Mike: "On the whole, this didn't make much of an impact. You could always go out to a record shop and listen to it yourself."

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## BABY DOC

## La Batteria

Positiva

USING live drum samples recorded on a recent holiday to Salvador, Brazil ("la batteria" means drums in Portuguese), energy transcemaster Baby Doc serves up a percussion-fuelled monster aimed squarely at the nation's harder, tougher, more extrovert dancefloors. Although not perhaps the Doc's finest operation to date, the track is another rock-solid release from an imprint which has recently displayed such an unexpectedly inspired selection of shrewd signings. (DF)

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FLUKE  
Single  
Of The Month

Creative Source owner, Fabio

Jon: "Straight out of Aldershot, this one! Ha-ha! I dunno, I think you might have heard this one on holiday this summer. It's a fairly decent club record."

Mike: "I can't see this being a smash hit like that Jeremy Healy record on Positiva, but it's a lot of fun. I suppose this is what you call a my house! A sledgehammer track!"

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## THE PRODIGY

## Breathe/Their Law

XL

FEATURING "Breathe" and "Their Law" (live at the Phoenix Festival), "Poison" (live at the Tourhout & Werchter Festival), and "The Trick", this is either a value for money collector's EP or a rather lazy filler release from XL, depending on how you feel about the Prodigy. Either way, and even without the accompanying remixes that many of us would have hoped for, it's still going to the top of the charts. (DF)

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Jon: "I don't know if we should be reviewing this really, as it isn't on vinyl. No, it sounds exactly like you'd expect The Prodigy to sound, doesn't it? It's a small CD which is going to be absolutely huge. Large and totally uncompromising."

Mike: "Chaotic, frenetic stuff. The live cuts on this CD are really good. It's the most commercial record we've listened to today, and it features the band at their commercial best. A hit!"

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ALBUMS  
OF THE  
MONTH



## keep it sweet

### SWEETBACK

Sweetback

Epic

STOP! In the name of love. Or sex, at any rate.

Anyone who read Bob Jones' soul column last month will already know that the three guys in Sweetback (Stuart Matthewman, Paul Spencer Denman and Andrew Hale) are the musical force behind Sade. They have been with her for years now, since before "Your Love Is King" made her the undisputed queen of every wine bar in the land.

Some of you are probably put off by that. Don't be. Sweetback's debut album may sometimes sound a little coffee table-ish, but it doesn't have a neat pile of "Elle Decoration" magazines placed in the middle of it. No siree. This particular coffee table is big enough for two people to writhe around on. I'm sure I don't need to elaborate.

I'm going to, though. I'm going to have to. Why? Because "Sweetback" is even hornier than "Horn From Horn". Harry & The Horny Horns album released on the back of the underground success of the Clacton outfit's legendary "Horny Horn Anthem (Hornblower Mix)" at the beginning of 1979. Or was it the end of 1978?

Whatever, from the first beats of the opener to the final, gently reverberating piano notes of the closing offering, this post-modern soul music is the perfect soundtrack for a late-night lurve-in. You will fall so deeply under its seductive spell you won't actually notice when the likes of "Au Natural" and "Arabesque" start gnawing at your neck. The former features female rapper Bahamadia and the latter churns psychedelic jazz, a few stadium rock riffs and the sounds of the kasbah into a cinematic swirl. Speaking of the flicks, "Walk Of Ju" would make a splendid theme tune to a re-run of "Love Story" set in the Balearics.

An equal balance of instrumental and vocal tracks, other guest singers include Maxwell, returning the favour for Matthewman's production help on "Urban

Hang Suite" with a spine-tingling performance on "Softly, Softly", arguably the most complete track on the album. Amel Larrieux of Groove Theory also puts in a few appearances, smoothing out the potentially uncomfortable seam between early Eighties jazz funk and late Nineties urban soul which twists throughout "You Will Rise" with consummate ease, while Sade's backing vocalist, Leroy Osborne, takes on Bill Withers' "Hope She'll Be Happier". Ho wins, too.

On the face of it, you'd have to be pretty daft to suggest that "Sweetback" is a thumping record. But in a weird kind of way, that's exactly what it is. A series of tender punches which, long before the end, will have knocked you for six.

Now, imagine you've just come home from a club and, lordy lordy, you've pulled (anyone who says pulling isn't one of the reasons a lot of people go clubbing is talking cobblers). It doesn't matter if you're male or female, young or old, up to page 320 of the "Karma Sutra" or happy to stick with the missionary position. It doesn't matter if you've been to a house, jungle, hip hop or hardcore night. If you haven't got a copy of this LP to put on when you get in, you are going to regret it.

Even if you're the type who keeps their anorak on in the bath, isn't it about time you found someone to swap catalogue numbers with?

Think it over.

And be sure to nail that coffee table firmly to the floor.

Push

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## VARIOUS ARTISTS

### Headz II

Mo' Wax

THE task here is less to review an album than assess an entire genre. With "Headz II", Mo' Wax have come up with a product which has the scale and scope of four "Rebirth Of Cool" collections in one go. It covers not only the label's own roster, but has also licensed great swathes of tracks from other imprints. It features hip hop, jungle, drum & bass and all the permutations in between. All of which demonstrates that Mo' Wax has often been overrated and, equally, that it still has plenty to boast about.

Inevitably, this particular area of music has become generic and functional, with far too much lassitude given to people with only one idea and no inkling of how to stretch it into one good track, let alone several. At its noodling worst, "Headz II" rivals the most tedious excesses of Acid Jazz, with several numbers clambering on board what may not even be a particularly impressive groove and riding it till it drops.

Thanks to the sheer size of the compilation, there is an awful lot of this aural shag-pile. Comfy sounds to nestle on while you dull your critical faculties with far too many spliffs, then reassure yourself that you are the hippest of the hip. Then there are the ideas which, if not successful, are at least intriguing, like the 90 bpm mix of "The Real Thing", which shows it makes about as much sense to slow down Peshay as it would Carl Lewis.

But then, like gems hidden in cookie dough, a whole host of brilliant tracks are sprinkled throughout the LP. The welcome return of RPM with "Flow", two contributions from the wild and weird, semi-legendary Sam Sever (remember "What's That Sound"?), a gritty instrumental take on Stereo MCs' "What Is Soul" and an excerpt from "What Does Your Soul Look Like" by the matchless DJ Shadow. Not forgetting a brace of tracks apiece from The Beastie Boys, The Dust Brothers and Roni Size & DJ Krust. Unfortunately, though, we do have to endure Alex Reece. Would it hurt to acknowledge that great DJs don't always make great records?

As much an encyclopaedia as an album, "Headz II" is so ambitiously gargantuan that it is effectively unratable. But whether it's a work of hubris or a labour of love, at least it has ambitions to try and live up to.

David Bennun

●●●●● (for the compost) ●●●●● (for the blooms)



a deep lysergic ambience, spiky beats and the warmly seductive acid lines are interwoven through a production so perfect, you'd swear it was all a dream.

Shooting for the stars? Perhaps. But overall, "Asteroid" is the new soundtrack to late nights, altered states and perhaps even to chemical imbalances too. Well spaced-out.

Tim Barr

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## MOBB DEEP

### Hell On Earth

Loud/RCA

MOBB Deep exploded last year thanks to one hit single, "Shook Ones Part 2". Sadly, little on "The Infamous", the album "Shook..." was taken from, or in their live shows could equal its menacing brilliance. Their downbeat dissection lacked the glamour of the Hennessy-shouters or the consciousness of the "Keep It Real" crew.

As its title suggests, this follow-up is in the same vein. Over doomy, string-laden tunes, Prodigy, Havoc and guests such as Nas and Method Man lay down messages of hopelessness and disillusionment. If anything, the tone has even less sunshine colouring than a year ago, although tunes such as "Animal Instinct", "Man Down" and "Night Time Vultures" (with Raekwon) prove they can still do the deep electric bass and snapping drum fusion which shook us in the first place.

Effective, then, but not enlightening.

Will Ashon

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## SENSORY PRODUCTIONS

### Bound To Please

Luxury Service

FOLLOWING their killer "Fear Of Flying" collaboration with A Man Called Adam, "Bound To Please" is Roberto Mello and Zaki Dee's first LP excursion. Comprising various selections and unreleased gems from their Luxury Service imprint, this is a cool collection of Sensory's trademark heady cocktail of disco-inspired grooves and tripped-out deepness.

The stand-out number is "Jus' Wanna Be With You", with its fine Mr Fingers-style bass and its lazily warped-out Moog lines.

While the late-night Chez 'n'

Trent-ish cut, "Deep

Introspection", is beautiful. And that's not

all. Fans of Derrick Carter should dip into

the messed-up world of "Watersports",

a track he has been playing out for ages.

Victor Simonelli adores are catered for

too, with the New York funk of "Hooked".

This is British house at its finest. Bound

to please? I couldn't have put it much

better myself.

Kevin Lewis

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## VARIOUS ARTISTS

### The Promised Land

Columbia

A COUPLE of years ago, a book surfaced which dealt with black America's plight of uprooting from the country to the city. A coming to terms with moving from the depressive southern life of Louisiana and

Mississippi to the beckoning richness of cities such as Chicago. This book was Nicholas Lemman's "Promised Land", which is now a TV series that should not be missed. Equally unmissable is the truly brilliant accompanying soundtrack, which captures the all blues and hopes of those who eventually made it to that promised land. This album is one helluva testament and instantly listenable.

Bob Jones

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## SOUND PATROL

And there's more...

Albums reviewed by Calvin Bush, Kieran Wyatt, Martin James, Will Ashon, Jacqueline Springer and Peter Redmond

## SYSTEM 7

### System Express

Butterfly

LOVE 'em or hate 'em, System 7 have certainly been seen to by some great remixers in their time. And here are the fruits, including the killer Richie Hawtin reconstruction of "Alpha Waves". Steve Hillage turns in some of his own, there's superb drum & bass action from Jacob's Optical Stairway and Doc Scott, house legend Marshall Jefferson offers a tribal workout, while Carl Cox gives "Hangar 84" the heavy-duty treatment. Hop on board "System Express". (KW)

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## SIR MIX-A-LOT

### Return Of The Bumpasaurus

American

IS this the definition of a retro-fitted and stunningly dreadful pile of toss? Sir Mix-A-Lot does for Seattle sex raps what the late Kurt Cobain did for the city's drug rehabilitation centres. The formula is a very simple one. Take a sanitised, Casio keyboard-style version of the old P-Funk template and boast uninterestingly over top of it. Prehistoric. (WA)

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## LUTHER VANDROSS

### Your Secret Love

Epic

EVEN pre-eminent r&b vocalists have to make concessions, as Luther's most recent albums can testify. But this time round, Loofah has used the commercial pressures to his advantage. His warm, rich dictation relays ballads that are able to soundtrack pain, while the mid-tempo tunes sound as if they should instigate more than a little serious activity in the bedroom. Now, if only he would drop the syrupy sentimentality, then this LP would be sheer perfection. (JS)

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## VARIOUS ARTISTS

### Macro Dub Infection Volume 2

Virgin

THE second outing for Techno Animal/God-man, Kevin Martin's round-up of the usual far-gone ambient suspects. Loads of exclusives here and a cast list which reads like a who's who of post-modern soundscaping, including Porter Ricks, Maurizio, DJ Vadim, Bill Laswell, Spectre, Jammin' Unit, Bio Muse and even former De La Soul collaborator and producer, Prince Paul, make this one virus worth catching. (CB)

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## DR ROCKIT

### The Music Of Sound

Clear

PUNS on Julie Andrews musicals aside, the title of this latest collection of musical quirks is a testament to Matt Herbert's continuing fascination with sound in all its weird and wonderful forms. While others

tinker with the presets on their keyboards and drum machines, Dr Rockit is scouring the planet for some new and dramatic

sonic vibrations to feed into his sampler. "Cafe Beograd" features the contented sounds of an accordion recorded in a Yugoslav restaurant in Vienna, pepped up with warm bass pulses and rattling cutlery-drawer percussion. While, the beat for "Runner On Hastings Beach" is fashioned from the pounding of trainers on tarmac, and only Matt Herbert could produce a track from the sound of himself eating an apple, as on "Granny Delicious".

However, "The Music Of Sound" isn't a mere novelty selection. Honed with a fine musical sensibility (it's not hard to imagine Ella Fitzgerald crooning over the dreamy chords of "Song Without Words"), this

is, without doubt, the most remarkably warm, inventive and exuberant display of musical diversity you'll hear this year.

Rupert Howe

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## EMMANUEL TOP

### Asteroid

NovaMute

WEIRD. Definitely weird. Emmanuel Top's sparkling debut album is full of the kind of hard reverbs and trippy electronics first trumpeted by pioneers of hard trance.

But despite

the pounding,

hypnotic funk

and dark, edgy

minimalism of

tracks such as

"Introduction"

and "Replay",

the French

artist's debut

album is much

more than just

another update

on the trance aesthetic.

If you were expecting the vibe of BBE's

"Seven Days And One Week", then you

can forget it.

Just like Tony Drake and The Detroit

Escalator Company, Emmanuel sculpts

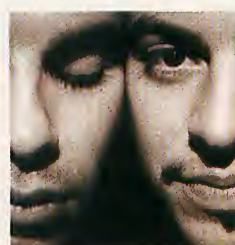
and shapes sounds to create an alternate

landscape of beautifully abstract rhythm

patterns and detailed textures. Yet there

is a defiantly European flavour to cuts like

"Development" or "Asteroid" itself, where





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## GHOSTFACE KILLER

Iron Man  
Razor Sharp/Epic

THE Wu-Tang Clan have been described as the greatest soul band of the Nineties. And with good reason. While other hip hop deals with location (your hood, city, state, coast), the Wu-Tang concentrate on dislocation. A mass of multi-monikered shape-shifters, they are the motherless children. Who better, then, to voice the alienation and disaffection of contemporary black America? And what's that if it's not soul?

After a few months of "silence" (just singles and soundtrack contributions instead of long-players), Wu-Tang are back. Ghostface Killer, just in case you've forgotten, was Tony Starks (hence, "Iron Man", after the comic character), the second voice on last year's Raekwon The Chef smash, "Only Built 4 Cuban Linx". He's also the man behind the singles "Motherless Child" and "Daytona 500" (the biggest tune of Tim Westwood's Notting Hill Carnival stint and, consequently, the biggest tune of the Carnival).

Rza seems to have chosen "Iron Man" to show the alienated, angst-ridden soul of the Shaolin most clearly. The music here draws heavily on classic soul and funk, but Rza uses cut and paste not just to bring things together, but to tear them apart. There is a fractured, sparse feeling to the tunes which is reminiscent not just of "Enter The Wu-Tang" but, like that record, the influence of Prince Paul. The music on "Assassination Day" and "Box In Hand" (with Method on old skool hype-man duty) sounds like "Three Feet High And Rising" on a (very) bad hair day.

Ghostface Killer was the perfect choice for such a project. Not as cartoonish as ODB or Method Man, not such a vicious fantasist as Chef Raekwon, nor as cerebral as Gza, Ghostface's deadpan raps capture something of the confusions and pain of Amerika's ghetto males, particularly in relation to their womenfolk.

Three of the album's most important tracks chronicle this relationship. The new single, "Camay", focuses on meeting a woman in a bar and veers between simple respect and objectification. "Wildflower", a tale of sexual betrayal and revenge, is one of the most violent and unpleasant tunes the Wu-Tang have ever produced.

But then there's the moving "All I Got Is You", which once again features Mary J Blige. Over a cycle of gently sinking strings, Ghostface (without any bravado or braggadocio) remembers a childhood of extreme poverty, his mother's failure to cope and her small moments of kindness. Blige comes in with a simple, unadorned chorus. It's a classic and it makes the album. A tune that Aretha, Marvin or even Billie Holiday could have been proud of.

The Wu go on.

Will Ashton

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## APHEX TWIN

Richard D James Album  
Warp

FOR some reason, I've always found Aphex Twin albums to be little more than smug, half-arsed ideas, bunged together as some kind of private joke between Richard James and, erm, Richard James. But this is very different indeed. The "Richard D James Album" succeeds because you get the feeling that this, time round, he's laughing with you rather than at you. Either that or I'm finally getting the punch-line.

"4" kick starts the album with a frantic, twitching take on junglist test-card music. Indeed, the EZ Moog mood is a constant theme throughout the proceedings, as are the Squarepusher-esque rhythmical assaults. "Cornish Acid" is lysergic funk at its very best. "Corn Mouth" is electro-lounge muzak for strictly short-wave radio surfers, while "Goon Gumpas" is a 21st Century "Cabaret", where the showgirls goose-step in time to the pitter-patter of acid bombs.

Elsewhere, "To Cure A Weaking Child"



finds Richard James perverting a choirboy's vocal chords, while the superb "Logon Rock Witch" and "Girl/Boy Song" kick their classical bytes around a weird-beat workout gym.

Ten good reasons for bringing back the test-card. Excellent.

Martin James

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## AZYMUTH

Carnival  
Far Out

VARIOUS ARTISTS

Brazilian  
Explosion

Mr Bongo

BOTH these

long-players

highlight the current massive demand for Latin sounds, while bringing the classic music of South America into a rather more contemporary context.

The first album is a collection of fresh new recordings from those jazz funk legends Azymuth, who are perhaps best known for their classic "Jazz Carnival" (thankfully



## SOUND PATROL

And there's more...

### WHODINI

Six

Columbia

THE return of genuine veterans and original explorers of the rap/soul interface is, sadly, not a pretty sight. They used to chart new oceans. Now they slip straight into the r&b bath and splash about with the likes of R Kelly and Jermaine Dupri. If this is anything you haven't heard before, then you've clearly been locked in a Siberian attic for the last five years. (WA)

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### BABYFACE

The Day

Epic

HAVING already written one of the best selling records in history (Boyz II Men's "End Of The Road"), and despite also owning the successful Laface record label, Babyface still wants to be a solo star. In spite of cameos from LL Cool J, Stevie Wonder and Mariah Carey, it's questionable whether "The Day" will help him. Its sensitivity arrives just as

included here). Listening to "Carnival", it's easy to see just what it is that elevates Azymuth into the super-league. And as if all that wasn't enough, you'll also find the one and only Marcus Valle putting in an appearance. It don't get no better.

The Mr Bongo crew, on the other hand, follow up their "Batucada" stormer with this remix project in which carnival visits nightclub with riotous results. Make-overs come from the likes of Box Saga, Kenny "Dope" Gonzalez, Faze Action, Fila Brazillia and Ballistic Brothers. It's a jaw-droppingly active fertile hybrid which is less archivally ethnographic than its predecessor. This is one to keep the sun shining on the nation's dancefloors throughout the winter.

Peter Redmond

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### INDO AMINATA

Greatest Dream

Mercury

AFRICAN beauty meets Italian pop producers, and there you have it. The "Greatest Dream" is not a very exciting dream but cosy all the same.

### YOKOTA

Cat, Mouse And Me

Harthouse

QUESTION: Do Japanese producers dream of analogue pets? Answer: Do androids dream of electronic sheep? Tokyo, the virtual backdrop to the celluloid adaptation of the classic sci-fi novel, is where the smoking hip hop of DJ Krush meets the ice cool techno of Ken Ishii. It also is home to whimsical Japanese groove cadet, Susuma Yokota.

In the global capital of technology, machines are bloodlines of worldwide communication. Influenced by Joy Division, whose post-punk guitar sound captured the industrial spirit of Manchester, it makes sense that Susuma's ethereal electronica is a filter for the techno revolution overtaking his own city. So the weightless skimmed beats of "Cat, Mouse And Me" bear witness to the fact that the sound of machines has become as basic and essential as breathing.

From the tonal womb of "Few", "From" and "Field", to the outer space sorties of "Riverside" and "Ceramic Flower", Yokota's tactile techno never misses a (heart) beat. Creating slight arcs of sound which apply the ancient art of Shaolin shadow boxing to the futuristic world of Manga, "Cat, Mouse And Me" is a whimsical transcending of time and space. Imagine Warndue Kids sharing an opium pipe with Nightmares On Wax in a computer-generated peace garden and you're on your way there.

With pets like these, who needs prizes?

Rachel Newsome

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sexual crassness is at an all-time high in the public demand stakes. (JS)

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### FREDDIE FRESH & FRIENDS

Analogue Space Funk

Analogue, USA

IF, like us, you've missed out so far on the Minnesota magic of Freddie Fresh, this is as good a place to start as any. It isn't just pumping, acid missives either. There's plenty of bonkers disco cut-ups and lo-fi Nineties freaky funk to add credence to those who feel that, with an album for Harthouse on the way, ol' Freddie will be a real star in 1997. (CB)

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### GENERAL MAGIC AND PITA

Live And Final Fridge

Source, Germany

MEGA-MINIMAL dronescaping which makes Aphex sound like he's swallowed a bucketload of happy pills. Recorded using fridge sounds, it's like listening to a distant electric hum while Autotech-style industrial clankings live up the proceedings. Intensely moody but will Zanussi use it in their ads? Unlikely. (KW)

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The Italian production team have fused Indo's soulful African vocals with some Euro pop which will no doubt reach EEC standards on the Continent, but certainly won't wash with us choosy Brits.

Unfortunately, the huge slab of Parmesan



that covers Indo's beautiful voice on the track "Djeneba", for example, sadly overpowers her fragrant chanting and the sublime rhythms of Africa which are there. Meanwhile, "Leo Leo" is lightweight jungle which only

reinforces your wish that Goldie might have picked this voice up and put it to much better use.

Nevertheless, curled up at home with your cocoa on a dark and stormy night, this album does the job. Not too testing, but relaxing and exotic. Slowly growing like an army of ants on an ice-lolly. Pass the cheeseboard.

Rob Da Bank

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## AUX 88 Is It Man Or Machine?

Direct Beat, USA

THE division between electro and techno has always been fluid. From the prototype hybrid of Cybotron through to recent experiments by the likes of The Advent and The Chemicals, this blurred boundary has provided some of the most imaginatively fertile music of the last 10 years.

For Detroit's Aux 88, this has provided the basis for a series of wild sonic games on records such as "My A.U.X. Mind" and "Technology", both of which exist on a raw, streetwise level that lies somewhere in between Kraftwerk, Grandmaster Flash and Juan Atkins.

Just like Aux 88's previous album outings (1994's "Bass Magnetic" and the 1995 "88FM" soundclash with Alien FM), "Is It Man Or Machine?" is a relentlessly electronic affair. On tracks like "I Need To Freak" or the irresistibly funky "Black Planet" interlude, the arrangements are crammed to bursting point with crazy mechanical syncopations and fat synthetics. It's not difficult to imagine transistors overheating and their circuits bulging with overload as Aux 88 push their machines impossibly hard in an attempt to maximise the impact.

And that obvious determination to take the dancefloor to the outer limits is what makes this album so special. Fantastically huge cuts, such as "The Countdown" or "My Mind Go Into Programming", aren't simply platforms for subtle, intellectual games or laid-back couch-tripping. Instead, they're built from the ground up, chock full of super-fat analogue riffs and teeth-grindingly incredible sounds which cause your speakers to shake as if they're 50 feet tall. Every note, every beat and every groove feels like it has been tweaked to make the dancefloor rock like a bastard.

On "Break It Down", for example, it's easy to trace the influence of classic electro tracks like "Al-Naafiysh", "Rockit" and especially "Tour De France", layered deep in Aux 88's hyper-rhythm. But there's not a trace of excess here, not a single superfluous element, as everything is screwed so tight the bassline threatens to punch a hole in your cortex. Or there's the tellingly-titled "Electro/Techno", which sounds as though it has been stripped down then rebuilt like a drag racer running on super-bass.

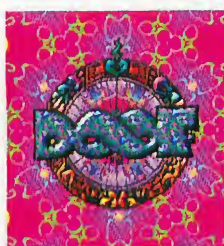
This is 21st Century dance music, built by humans to sound like it was made by robots. Techno sounding like electro? It rocks. Buy it.

Stephen Cameron

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## DOOF Let's Turn On TIP

FRIENDS, Mars needs women. An explanation perhaps? Okay. If you've been anywhere near a trance dancefloor



in the past couple of years, then chances are you will have heard Doof's seminal cut, "Mars Needs Women". Its killer sample from some dodgy Fifties

B-movie announced the utterly dastardly intentions of our planetary neighbours, while cutting a swathe across the global dance underground. Now Doof (Nick Barber to his friends) serves up this full-length session of top dancefloor-friendly moves. Sidestepped are the usual squiggly wibblings of much Goa fare. Instead Barber works trance through a techno remixer while injecting sizeable amounts of funk in the process.



is it

MAN OR MACHINE

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Psychoactive cuts like "Youth Of The Galaxy" and "Secret Sun" deliver in all the right places, with their whooshing basslines, tight acidic licks and even tighter drum rolls. When the album's closing number absconds from the pounding blueprint, it's almost a relief.

I wonder what our Martian neighbours will make of this?

Kieran Wyatt

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## FLARE

Grip

Sublime

THERE are times when a pseudonym only stands for "Loads a shit I had lying around but didn't want to put out under my own name". Flare is the side project of Tokyo's techno superstar, Ken Ishii. It's intended to be a more experimental affair, a sort of creative release from the pressures of being the first home-grown Japanese techno star to hit the charts. In short, this is Ken not being a pop star.

Unlike 1995's Flare album, "Reference To Difference", which was packed with textural and rhythmical interplay, this new release seems almost one-dimensional.

Well-worn ideas sit where invention would usually be found. For example "Turbines" is stodgy, "Clinch" grates and "Transition" goes nowhere fast. It's an exercise in inertia which leaves you switched off from techno's truly passionate underbelly. Only the jazzy undertones of "Parts And Wholes" and "Sweet Katharsis" save "Grip" from the fiery depths of disposable music hell.

Get a grip, Ken. We know you can do better than this.

Martin James

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## HOUSE OF PAIN

Truth Crushed To Earth Shall Rise Again

Tommy Boy

HOUSE Of Pain have always carried a strong stench of the novelty around with them. The obsessional but vaguely-sourced Irishness, the complete lack of style and, of course, "Jump Around", conspire to promote a sense of naiffness. Perhaps realising all this, House



Of Pain have gone back to their musical roots, inviting LA stalwarts, The Scheme Team (Divine Styler and Cokni O'Dire), to share mic duties. Which is a good idea. Everlast has never been the most interesting of rappers (although this record shows him stretching himself a little bit), while Danny Boy is little more than a hype man.

The album's best moments come from the guests, particularly Sadat X, who rips it on the Miles-sampling "Heart Full

Of Sorrow". However, the rest of "Truth Crushed..." merely sinks into ever more plodding bombast, as exemplified by Everlast's floozies-and-Jacuzzis rhyming on the very poor "Shut The Door". You can almost hear the man himself stifling a mighty yawn.

Will Ashon

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## SCAN 7

Dark Territory

Tresor

FANS of Lou Robinson's fine Scan 7 singles on Underground Resistance's



imprint will already know what to expect from this debut LP. Equal parts wired inspiration and jitterbug funk. Quietly understated analogue symphonies with the kind of bruising power which accelerates late-night dancefloors off into the ether. And needless to say, "Dark Territory" is totally classic Scan 7 stuff.

On tracks such as "Planet Energy" and "Beyond Sound", Robinson layers warm yet tough sounds against a compellingly futuristic backdrop. The superb "Black Highway" slides muted organ chords and a brain-frying acid riff into an already hard, muscular mix. The overall feel is neatly summed up on "Dark Universe", where the thumping percussion and warping synthetics lock into a deep, hard groove. After hearing the exceptional "Unusual Channel", you'll be convinced this is an album you need to own.

"Dark Territory" is chock-full of great dancefloor moments and blissed-out couch-trip atmospherics. A classic album, for sure.

Stephen Cameron

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## SOUND PATROL

And there's more...

## NON PLACE URBAN FIELD

Golden Star

Incoming, Germany

ALSO known as Drome on Ninja Tune, Non Place are odd enough to give all Germany's square-bodied stereotypes a right old bashing. And they're in good company, as this remix album proves. Scanner, Porter Ricks, Muslingauze, Pink Elin and, particularly memorably, The Solid Doctor, play around with their ambient weirdscapes, taking them even further out there. (CB)

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## A SMALL GOOD THING

Cool Cool Water

Soleilmoon, USA

A MINI-ALBUM follow-up to their utterly formidable twang-tastic "Small Western", this is the Smallsters on top form once more. Coming on like The Orb relocated to the frozen set of "Northern Exposure", "Steigerville" and the epic and excellent "Temperance" combine pure, whimsical folksiness with soft-touch ambience and subtle percussion. A deliciously quiet, electro-acoustic treat. (CB)

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## VARIOUS ARTISTS

G Squad - The G File

Yume

AFTER video games, watches are now getting their theme tunes remixed. In this case, it's the turn of the woman's Baby G model from Casio, so Charlie Hall's new label have commendably used the best female producers around. DJ Rap, K Hand, Andrea Parker and DIY's Pip & Emma apply their not-so-delicate touch as they twist the original tracks across the dancefloor spectrum. This is a fine example of the girls telling the boys what time it is. (MJ)

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## OCHO

Best Of Ocho

Universal Sounds

THIS, the fourth release from the excellent Universal Sounds label, sees New York Latin jazz maestros Ocho put under the microscope. A well-kept secret up until now, there are lots of enjoyable jumping jams here, including "Coco May May", "What Are You Doing?" and "Flautira". Pure Nu Yorican magic with no fillers. (PR)

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# IAN O'BRIEN

Desert Scores

Ferox

IN the late Seventies and early Eighties, there was a distinct split between disco and jazz funk. Artists such as Stanley Clerk, Paulino Da Costa and Joe Farrell (who'd all previously been involved in making disco tracks) became tired of the constraints of the dancefloor and started to make deeper, more esoteric music. Eventually, they spun off into their own multi-coloured jazz vortex. They kept the funk, but the rhythms became more complex and their

free-flowing structure allowed a far greater musical content. Making people dance was no longer the prime consideration.

With Plaid, Patrick Pulsinger, Ian Curtin and others applying an increasingly strong jazz aesthetic to their music, we have a parallel situation today with electronic music. And it's these kinds of artists who introduced Ian O'Brien, a life-long jazz enthusiast and highly skilled guitar player, to techno.

O'Brien wasn't seduced through lost nights spent at Rage, havin' it to Joey Beltram's "Energy Flash" or "Slam" from Phuture. His starting point was being blown away by tunes like Galaxy 2 Galaxy's "Hi-Tech Jazz" and The Black Dog's "Parallel". By signing up to Russ Gabriel's Ferox label (an imprint which has encouraged the links between techno and jazz), O'Brien gained freedom to experiment and develop his own style.

And it's this recently acquired sense of imagination which makes "Desert Scores" so worthwhile. Tracks like the eccentric "Man From Del Monte", with its screeching, Sixties-style horns and wild salsa rhythms, sit alongside the sensuous harmonies of "Dark Eye Tango" and the optimistic, slo-mo breaks and organic bass of "Homeless". Even cuts like UR sound-a-like, "Grandpa's Drawers", are imbued with a certain quirky spirit which makes them much more than mere approximations of someone else's style.

The key, though, is the closing number, "Desert Scores And Fusion Daddies". The way the track places its dark, moody rhythms with breezy, freestyle keyboard licks not only presents a feeling of slightly paranoid serenity, it also demonstrates the excellent sense of balance in O'Brien's music.

It may be best appreciated from a horizontal position, but "Desert Scores" isn't aural wallpaper or coffee-table jazz. On the contrary, this is freestyle electronica with spirit, soul and, like all good techno, a healthy smattering of attitude.

Dave Mothersole

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# ART OF TRANCE

Wildlife On One

Platipus

AMAZINGLY, it is only three years since Simon Berry founded the Platipus label. In that short time, he's managed to sign one of the biggest dance singles of the decade (Robert Miles' "Children"), issue some of the most sublime melodic trance around (as part of Union Jack and Clanger) and enter into the national Top 40 (with Poltergeist's "Vicious Circles").

Now, Simon Berry finally releases his first solo long-player under pseudonym, Art Of Trance. And true to form, it's a winner. Featuring classic tracks like the epic "Gloria", "Cambodia" and "Octopus" as well as contemporary gems such as "Kaleidoscope" (as caned on acetate by Sasha and Digweed on their recent US tour) and "Golden Rain", "Wildlife On One" will please just about everyone... from dream house devotees to Johnny Morris himself.

Dave Fowler

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# DAN CURTIN

Art And Science

Peacefrog

DAN Curtin's Peacefrog debut LP, "The Silicon Dawn", was hailed by many as a masterpiece of bright and shiny futurism. Even now, it still sounds ahead of its time. What made it special was Curtin's ability to blend oddly captivating melodies with textures ranging from the warmly familiar to the disturbingly alien. And all the while, each track somehow kept a mysterious, funky feel to it.

This follow-up explores similar terrain. Tracks such as "Ride" and "Lunar Groove" twist snappily syncopated snares, wild modulating synthetics and fat bass into a dreamy, druggy cocktail where jazz funk and techno are shaken and stirred.

Elsewhere on the album, outstanding moments, such as on the outstanding "Mist" explode into an orgasmic flurry of carefully honed percussives and deep, emotive landscaping.

By the closing cut, the stunning "More", Curtin has achieved the impossible and actually improved on the blueprint he laid down with "The Silicon Dawn". "Art And Science" is the bomb!

Stephen Cameron

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# TRICKY

Pre-Millennium

Tension

Island

HOW low can Tricky go? Just when you were thinking every backstreet and gutter and from the travels of his life had been exhumed on his first long-player, "Maxinquaye", the blunted one returns with a second solo album which makes his debut sound about as tame as "Listen With Mother".

Scouring the dark orifices of confused identity, dysfunctional relationships and social alienation, Tricky stretches his personal visions across a global canvas of shared urban nightmares.



# power waveform

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Recorded entirely in Jamaica, the raw sound system vibe and gritty texture of "Pre-Millennium Tension" returns Tricky to his rootsman origins.

Stripped to the bare melodic bones, only a stoned slur connects the disjointed snippets of piano and strings, concussed beats and cultural detritus of "Vent" and "Tricky Kid". While Martina's bittersweet vocals on "Ghetto Youth" and "Sex Drive" cut through the heavy stench of skunk like a cool breeze.

By self-admission, dangerously close to the edge. Tricky's either exceptionally gifted or twisted to fuck. "PMT" proves that he's both.

Rachel Newsome  
●●●●●



## MIGHTY BOP

Autres Voix  
Autre Blues  
Yellow, France  
AFTER their recent mini-album "Ultra Violet Sounds", comes this long-player

which finds Mighty Bop at their very best. A glide through abstract breaks and jazzy house, "Autres Voix Autre Blues" captures the very essence of the much-vaunted Parisian nouveau beat scene.

Opening with an ultra-smooth radio DJ voice-over, we're soon into the bachelor pad grooves of "Play Misty For Me". This set of tunes, however, has more twists

than a psychotic lover wielding a pair of sharpened scissors.

"Mon Organ", "L'Element Manquant" and "Motor Psycho" all take hip hop collages to a downbeat extreme, turning b-boy tricks for cocktail-swiggling lounge lizards. While "Initials MB" and "Moody's Mood" are rough-edged, 6am house tunes on the Motorbass tip and "Ride Away" is Stevie Wonder's "Superstition" being worked over by the Idjut Boys and cooked up by DJ Shadow. Unadulterated sleaze funk.

Fourteen messages from The Mighty to challenge the channel house divide. Les funkin' frogs do it again!

Martin James  
●●●●●

## WESTSIDE CONNECTION

Bow Down  
Priority/Virgin

WESTSIDE Connection is an LA-based supergroup made up from Ice Cube, WC (as in Maad Circle) and Mack 10. But they're a supergroup with a purpose. Rather than simply indulging themselves, they're battling their critics, the East Coast and anyone who dares cross them with stripped-down funk and a stream of gangsta speak as their weapons.

Ice Cube is on fine form, while WC is probably the most underrated of LA's more mainstream rappers. On tracks such as "All The Critics In New York" and "The Gangsta, The Killer & The Dope Dealer", they turn in tight, vitriolic performances. Still, it's hard to avoid the issue of whether they're actually doing anything new and, more importantly, if such swaggering gun

talk and braggadocio is appropriate, or even helpful, in the aftermath of Tupac Shakur's death.

If you want to hear Cypress Hill being described as "a fake-ass Cheech and

Chong" and soak up the general hard-hitting westerly appeal, then this is the place for you.

Will Ashon  
●●●●●

## SOUND PATROL

And there's more...

### BLACK MOON

Diggin' In Dah Vaults

Nervous, USA

DON'T get too excited, Black Moon (leaders of the Boot Camp Clik) are no more, so this is something of a Greatest Hits. Get excited, there are two new tracks here and the majority of material is made up of Evil Dee remixes. Hard lyrics, superb bass-driven funk and scratches to go. A seminal early Nineties East Coast fight back. (WA)  
●●●●●

### VARIOUS ARTISTS

QVision - The Album

Q Music

THE tracks may be jaw-achingly familiar to anyone out on the hardbag dancefloor of late (Jeremy Healy, Tony De Vit etc), but the concept of this compilation is much worthier than most. QVision is an Internet site aimed at the lesbian and gay community, who voted for their favourite tracks which are mixed here by Zap resident, John "OO" Fleming. (GB)  
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### DJ SPOOKY

Songs Of A Dead Dreamer

Asphodel, USA

NEW York's much-hyped "Subliminal Kid" finally gets round to an album of his own material. Unfortunately, it's a huge disappointment. With many of the cuts languishing in dark ambience, stand-out numbers come in the shape of "High Density" and "Nihilismus Dub", where The Kid manages to hit the breaks and lay down some funky bass flava. Dream on, Spooky. (MJ)  
●●●●●

### VARIOUS ARTISTS

United Mutations

Lo Recordings

MEL-LO man, Jon Tye's imprint is the consummate home of spiky eclectica. Who else would have matched Aphex Twin with Mike Flowers? Way better than yer average compilation, the breadth of sonic manipulation and emotional extremes on offer with these exclusives makes you want to shake him firmly by the hand. Ul, Spring Heel Jack, Luke Vibert, Thurston Moore and the superb Sycophants all star. (GB)  
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## SOMA QUALITY RECORDINGS 3

Soma

**CONCEPT:** Infamous Glasgow techno/house independent showcase some more of their recent wares.

**KEY PLAYERS:** No exclusives here, but it's the boys on a jazz tip who shine brightest. Step forth Chaser's "Sides Of Iron", Russ Gabriel's "Alligator Voodoo" and Equus' "Lava Flow".

**USEFUL SUBS:** We're talking the world's most consistent label here. They're all useful. Slam, Percy X, Mode 4, Maas, Surgeon and Indo Silver Club (aka Daft Punk). Each and every one.

**VIEW FROM THE TOUCHLINE:** Soma, so far so good. (CB)

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## UP YER RONSON: SUMMER OF '96

Polydor

**CONCEPT:** If you were havin' /largin' /snortin' it in Ibeefa this year, then this three-CD mix set is for you.

**LINE-UP:** Top caners Brandon Block and Alex P, resident Marshall, and Jon Marsh of The Beloved on the chilled tip.

**KEY PLAYERS:** Being the "sound of summer", it's exclusive-free, although Jon Marsh's eclecticism includes cuts by Brian Eno, Small Fish With Spine and Simple Minds!

**USEFUL SUBS:** There's a surfeit of big tunes (Misjah & Tim's "Access", Alcatraz' "Give Me Love", DOP's "Groovy Beat") but it's all a bit stale, really.

**VIEW FROM THE TOUCHLINE:** Block and Alex P mix their usual party pap, while Marshall's deep garage turns fail to really stir. Jon Marsh's ambient Balearic tracks are impressive, but appear tacked on for extra kudos. (KW)

●●●●●

## MILLENNIUM GROOVES

Dust To Dust

**CONCEPT:** Dust Records metamorphose into Dust To Dust with a round-up of the best Dust had to offer. Geddit?

**KEY PLAYERS:** Lee Van Cleef's dub-house killer, "Toker", Snappy Sid's "Beautiful Morning" and everything by Moog.

**USEFUL SUBS:** Disco Direction's "Party Rock" and "Released In Space" by Cane.

**VIEW FROM THE TOUCHLINE:** From downtempo breakbeats to deep house excursions, this is the only Dust you should get on yer stylus. Quality all the way. (MJ)

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## ELECTRO JUICE

Sabotage Recordings

**CONCEPT:** Sabotage bring together the cream of Vienna's techno bods and a few others from Leipzig and Detroit for an electro Kool Aid acid test.

**KEY PLAYERS:** The Private Lightning Six's "License To Drive", Gerhard Potuznik's "Casual Intercom" and Def Con's way cool "Electro Jazz".

**USEFUL SUBS:** "Cataclysm" by Ultradyne and "M Dust" by Dan Lodig.

**VIEW FROM THE TOUCHLINE:** The home-grown talent show out big style and give all the Detroit boys a run for their money. Proving once and for all that there's much more to Vienna than a dodgy Ultravox song. (MJ)

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## FARLEY AND HELLER - JOURNEYS BY DJ

Music Unites

**CONCEPT:** Farley and Heller delve deep into their disc dungeon and release a

## ADAM FREELAND - COASTAL BREAKS

Distinctive Breaks Avex

**CONCEPT:** Taking the breaks on a coast-to-coast journey and exploring the influence of the breakbeat. From West Coast pioneers to nu skool electro beatheadz, Adam Freeland represents a scene which has gone unnoticed too long.

**KEY PLAYERS:** Atom Smasher's much overlooked techno-jazz mover, "Honka Fonka", Brighton beatmaster Midfield General's "Go Off" and "A Place Called Acid" by the London-via-Miami

electro juice groovers, Thursday Club.

**USEFUL SUBS:** Everything else! Including Squarepusher's "Male Pill Five", "Electroliners" "Loose Caboose" and Air Drums From Outer Bongolia" by Jedi Knights.

**VIEW FROM THE TOUCHLINE:** Adam Freeland is the original deck trickster, as he mixes with an ambidexterity which requires both arms, both legs and any other body parts that come to hand. Get on board for a funky fresh geography field trip. (MJ)

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mastermix which will need reinforced shelves to take its weight.

**KEY PLAYERS:** Where to start? The way they mix Deep Zone's "It's Gonna Be Alright" into Thelma Houston's "All Of That" and finish with Marvin Gaye's "A Funky Space Reincarnation"? Or simply cuts like Black Science Orchestra's "Save Us" and Robert Owens' excellent "Ordinary People"? Oh yes indeed.

**USEFUL SUBS:** The Fog's "A Long Time" a cappella over Cevin Fisher's "The Way We Used To Be", and the cool Hustler's Convention's "Final".

**VIEW FROM THE TOUCHLINE:** A deep funk-fried disco delight with more house than you can shake yer bag at. (MJ)

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## STOP AND LISTEN VOLUME 1 BBE

**CONCEPT:** Compiled by Bob Jones, this debut release from the Barely Breaking Even DJ team/label aims to "represent Jones' musical journey through 30 years as a radio and club DJ". Don't worry, the journey is only 12 tracks long.

**KEY PLAYERS:** Eddie Russ' sprightly "Zaius", Curtis Mayfield's demure classic "You're So Good To Me", Hustlers Of Culture's "Flipjack" and Linda Clifford's unrelenting "Runaway Love".

**USEFUL SUBS:** Sarah Vaughan's moody cover of Marvin's "Inner City Blues" and Jazzy Grooves Vol II's "Huh".

**VIEW FROM THE TOUCHLINE:** Not only can you spot the inspiration for everybody from Soul II Soul to Sounds Of Blackness, but you can also find out what old skool funk, soul and Latin sound like back-to-back. Get educated, get on the good foot. (JS)

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## PARASOLS 02

Plink Plonk

**CONCEPT:** Mr C's groundbreaking deep electronic label comes on strong (like a seventh sense) with exclusives, remixes and remastered cuts.

**KEY PLAYERS:** Spotters are guaranteed hardness all over with new trax from Urban Groove and Soiree boss, Derrick Thompson, alongside deleted cuts from Kenny Larkin ("Agoraphobia") and The Advent's Colin McBean ("Fax War").

**USEFUL SUBS:** There aren't really enough superlatives to deal with the likes of Ian Pooley, Derrick Carter, Luke Solomon, Stacey Pullen and Hiro Morohashi.

**VIEW FROM THE TOUCHLINE:** This proves that deep doesn't equal dull and that techno needn't mean predictable snare rolls and cheesy acid lines. Unmissable. (KW)

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## PINK AND POISONOUS: THE FINAL CHAPTER

Sabrettes

**CONCEPT:** The last ever offering from Nina Walsh's pink tartan imprint.

**LINE-UP:** Top London hardo geezer Tony Sapiano on the mix.

**KEY PLAYERS:** It's a last testament round-up, so no exclusives. Shed a nostalgic tear over On-U Sound's dub-wise cut, deep sounds from Inky Blaknuss and bangin' techno from Turbulent Force.

**USEFUL SUBS:** Industrial missives from Innersphere and Point Alpha hammer home Ms Walsh's tough-nut attitude.

**VIEW FROM THE TOUCHLINE:** Loud, mad, and dangerous to know. Blinding. (KW)

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## LYTIC COCKTAIL

Compost

**CONCEPT:** According to the sleeve notes, lytic cocktails are amphetamine blockers for people with "aches, pains and boring dope beats". In other words, an antidote to sub-bland vinyl transmissions.

**KEY PLAYERS:** A brew of highly potent parts, including Kruder & Dorfmeister's joint revenge on "Knowtoryus" and DJ Krust's "Turntable Terranova".

**USEFUL SUBS:** Blimp's thrum of a whale's heart on "4.30 to 4.45am" and Fauna Flash in the mix on Fon Kin's "Montininja".

**VIEW FROM THE TOUCHLINE:** A bio-chemical fertiliser of African, Jamaican, Brazilian, jazz, hip hop and drum & bass beats, just watch this label grow. (RN)

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## PUSSY GALORE

Pussyfoot

**CONCEPT:** Pussyfoot undercover agents face charges of espionage in a criminal underworld, helped along only by the latest in sonic gizmos and gadgets. Oh, and a fair share of scarlet harlots.

**KEY PLAYERS:** Full marks to Howie B for the coolest track title with his "My Speedboat Is Faster Than Yours". Also, Naked Funk and Headrillaz are by turns sly and ultra-aggressive.

**USEFUL SUBS:** Chari Chari pay a visit to a snakecharmer's back room in their "30 Minute Stop Over At Di Changi Airport", while Spacer, Sie and Daddylonglegs trespass into enemy territory.

**VIEW FROM THE TOUCHLINE:** You can never say never. But you can have too much of a good thing. (RN)

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## MIXMAG LIVE VOL 22: DOC SCOTT DMC

**CONCEPT:** DJs of the moment get to mix their fave tunes of the moment.

**KEY PLAYERS:** Adam F's fortress of iron still holds out on "Metropolis", Omni Trio's "Trippin' On Broken Beats" and DJ Krust's apocalyptic "The Last Day".

**USEFUL SUBS:** Lemon D more than fulfils on remix duties for Art Of Noise's "Eye Of A Needle". Deep Blue & Blame and Jonny L also get a look in.

**VIEW FROM THE TOUCHLINE:** Anyone for Metalheadz? (RN)

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## STATE OF PLAY

Bellboy

## THE COLLECTION

Hook

**CONCEPT:** The twin towers of Aberdeen's scorchio dance empire try to outdo each other with these natty compilations of top moments from the past. Hook take the trance/nutbag line, while Bellboy have more of a Detroit techno feel.

**KEY PLAYERS:** Lining up for Hook are X-Cabs' massive Euro-gobblers, "Neuro" and "Outcast", and De Niro's

"Revolver". While opposing them,

Bellboy's Vegas Soul (aka label-proprietor Chris Cowie) can do no wrong.

**USEFUL SUBS:** Loads of "new sound of Aberdeen" bods, including Eon Elvis Pritchard, Canyon and Mark Finnie, proving that the Granite City might just be techno's hottest outpost.

**VIEW FROM THE TOUCHLINE:** Aberdeen's answer to Soma, both imprints have proved themselves the absolute dons of the dancefloor with their singles so far. Here's why. (CB)

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chicago  
in the mix

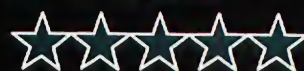
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# TRAINSPOTTING

NINE PAGES OF UNDERGROUND RECORD REVIEWS



TRAINSPOTTING

## House

Singles reviews by **TERENCE FARLEY**  
Album reviews by **KEVIN LEWIS**

### FUNKY PEOPLE

#### Funky People

Slip 'N' Slide

The Blaze-produced, Cassio sung/spoken, Seventies-inspired joint is back with two awesome sets of remixes from Masters At Work. One is a boogie offering which hits the spot most of the "real/intelligent" house DJs are touching, while the second track, equally good but much harder, is pure Sound Factory Bar. Cassio's groove sits perfectly on both styles. Black house music as it should be.

★★★★



### NATALIE DE BORAH

#### Heart But House

Force Inc US

A hard and fast Seventies-inspired trackhead groove complete with what sounds like the "Six Million Dollar Man" string section. Mix-wise, Ian Pooley does his filtered acidic thing. I'm not sure whether this is bad or bad.

★★★★

### UBQ PROJECT

#### Ubiquity EP

Music Plant

Chicago's more trad garage label continues with jazz funk influences on "Groove It". DJ/producer, Terry Hunter, takes a classic old school Seventies jazz break and pulls a delicious warm slice of soulful music out of the bag. This Chicago crew rarely get the props the other more trendy Windy City labels get but their output is always quality.

★★★★

### WILDCHILD

#### Jump To My Beat

Hi-Life

Delving back into old Wildchild trax, Hi-Life get producer of the moment, Todd Edwards, to remix "Jump" and he does it in style. The usual cut-up samples are overlaid with delicious strings and great keyboard sounds. Edward's best slice since "Alabama Blues" and a fitting tribute to Wildchild a year after his tragic death.

★★★★

### NORTY COTTO PRESENTS...

#### Unified Funk Pilots

Henry Street

Stateside Latino radio DJ, Norty Cotto, debuts on Johnny D's label with four trax of back in the day memories with a Latino flavour.

### SHINJA TAKEDAS

#### Abstract Jazz Lounge

Nite Grooves

A storming pack from Japanese saxophonist, Shinja, and featuring the remix talents of Deep Zone, Blaze, Satoshi Tomiie and hip hop kids, Beatnuts. "Speed" is typical "Giant Steps"-style jazz houser which works best in its Deep Zone guise. "Blow Up" is a 303 ragtime-flavoured stomper with Satoshi supplying his usual hard groove. A fine double-pack.

★★★★

### STACY KIDD

#### Think Of You

Peacefrog

A four-track EP from the new kid who's getting major props for the Stevie Wonder cut-up, "Think Of You". Peacefrog have been on top form of late, but despite the Paul Johnson remix, this falls into the "okay" category, as do the other three tracks here.

★★★★

### CUBAN HEELZ PROJECT

#### El Santiago

Bazuka

A Latino/Hispanic vibe which I think is British in origin. Despite this though, it pulls off the genre convincingly. Funky beats, a cool sampled Spanish vocal and dark landscape vibes make this a million times funkier than any of the "Cuba" cheerers out there.

★★★★

### HOT ISSUE

#### Hornet/Motion '96

Brooklyn Trax

The ever-dependable Simonelli is back with two heavyweight disco joints which should rock the more tasteful house venues. Pumping rhythm tracks, old school loops and Seventies strings keep the whole shebang rocking.

★★★★

### RE-VIBE-AL

#### The Feeling

Soulfultrax

Jazz 'N' Groove man Brian Tappert gets a little harder on Soulfultrax's new offshoot. Staying close to the usual Jazz 'N' Groove tip, this "live" bass, organ-led instrumental is just perfect as a bridge from big vocals to something harder.

★★★★

### SINGLES

#### FUNKY PEOPLE

Lift Him Up

Funky People

The nu shit from this month's most funkiest, another Blaze-produced slice of blackness. Featuring the amazing vocals of Su'su Bobien and Talipharoah, this comes in typical Funky People groove-style and harder, more sparse house mixes. Both are excellent but sadly both are destined to be overlooked by the majority of so-called house DJs. The sound of The Shelter (RIP).

★★★★

### MJAN

Alright

Slip 'N' Slide

Gospel house outta Baltimore, this 95 North-remixed stomper comes complete with an outrageously soulful lead vocal, a full-on call-and-response gospel choir, and some sassy spoken vocals. Following on from Amira and Funky People, this really is the right time to be on Slip 'N' Slide's mailing list.

★★★★

### DJ SNEAK

#### Keep On Groovin'

Strictly Rhythm

The gunvor of the cut 'n' paste, Chitown's most wanted is back on the disco tip. One side is a very happy, filtered groove, while the other goes darker in a southside Chicago flavor.

★★★★

### MOODYMAN

#### Don't Be Misled

Moodyman

Boy, is this guy moody. "Detroit is a place where neggahs roam. Neggahs like me" states the label. He knows us white folk are suckers for all that 'hood shit. Basic bad disco loops funk on with a distinct Detroit flavour. Trackhead heaven.

★★★★

### ABACUS PRESENT...

#### Earthly Pleasures EP

83 West

Jazz-fusion house which echoes Lonnie Liston Smith and Bob James etc. "Sunrayz And Moonbeamz" is strictly for the headphone house crew, while a neat 'I'll hip hop track, "Crazy Lazy Dayz", will cater for the more eclectic out there.

★★★★



### CEVIN FISHER

#### At Work Volume One

Nite Grooves

The creator of "Way We Used To Be" is back with another two gems. "New York, New York" is hard, funky and fun, pure Saturday night gay Manhattan. "Shine The Light" is deeper and more Vasquez in style. A great release from a man on top form.

★★★★

Not just one for Cotto's Hispanic following, the many Henry Street fans won't be disappointed either.

★★★★

### ROACH MOTEL PRESENTS

#### Two Stupid Dogs

Junior Boys Own

Finally, Henry Street boss, Johnny D, along with Nicky P, turns up on our JBO newie in their Johnnie guise. Turning the Ms Icey Hot-sampled vocal original into a disco inferno, you can judge our shit yourselves.

★★★★

### ALBUMS

#### PAUL JOHNSON

LP

Peacefrog

"Bump Talkin'", Johnson's last LP is an absolute classic. One of the albums of this year. Without a doubt. Unfortunately, this follow-up is just nowhere near as good. There's nothing like the sample-fuelled genius of "Time 4 Love" or "Caught Up In Your Love" which "Bump Talkin'" offered. The only track worth playing is "Hear The Music". And that's based around the same sample as Todd Terry's "Gypsiesmen" cut. We know Paul

is one helluva talented producer, it's just a shame he's decided to dish out this bunch of B-sides.

★★★★

### LIL' HOUSE GANSTAZ

Extra Large

Nitegrooves, USA

The Lil' House Ganstaz are former Tribal guy, Louie "Balo" Guzman, and Joe "T", the man behind the obscure US label, Magnet Sounds. Together they've made an album that drifts between the Josh Wink-meets-X-Press 2 madness of cuts like "Freak E" and the string-lead grooves of tracks like "4 Love" and "So Sweet The Way". Not exactly a classic, but well worth checking.

★★★★

### MARK PICCHIOTTI

#### Chicago In The Mix

Subversive

Picchiotti in the mix is strangely similar to Picchiotti on the mix. So, if you're a fan of all of his stuff then this is the compilation for you. Competently but not astoundingly mixed, it shifts from full-on cuts like The Absolute's "I Believe" to much darker, harder cuts by producers like Cajmere and Anthony Acid.

★★★★

## PRODUCTION VALUES

### DJ D, or Dubmaster D, on pushing buttons and switching switches

#### How would you describe your sound?

Deep, dubby, rootsy, raw and fresh. Yeah, something fresh for your ears.

#### What were your first and last productions?

The first was a project called "Lick The Whistle" which my brother, Crispin J Glover, produced. Naturally, I did the dub. It came out in 1988 on my own Amnixial label. And the last record I touched was the new Reel House cut. Some people have been saying the vocal is too poppy, but I don't care. We're simply pushing the difference between the vocal and dub to the extreme. The dub is way out of there.

#### Which record have you had the most influence on?

The "DJ D's Duplicates" are really my thing. I take all the live passes of whatever we have been working on, put it down to reel-to-reel, then edit and over-dub it. It's a more traditional way of remixing which gives house tracks the sort of roughness which good reggae has.

#### What's influencing you now?

It's difficult to say, really. I still listen to a lot of old

music, and that can influence me more than what's new. I'm not saying there's no good new music around. There is. There's a lot of really thoughtful stuff out there at the moment.

#### Who have you most enjoyed working with, and who would you like to work with in the future?

I guess it has to be Rob Mello. We get on really well and have a lot of similar ideas, although we have different studio techniques which makes the partnership work well. As for someone I'd like to work with, it'd have to be Lee Perry. I'd love to get him in a studio before he gets too old. He's the master to me. People are still trying to get their heads round the work he's done.

● DJ D And NY N's 'Disco Affair' is out now on Other





# TRAINSPOTTING Jungle

Reviews by VEENA VIRDI

**VITAL**  
single



## SPACETIME CONTINUUM REMIT RECAPS

**Reflective**  
Electronic redigitising from San Francisco's Bay Area. Culled from Jonah Sharpe's latest LP, the mixes of this little track cross over into new sub-bass frontiers. Subtropic decimate the original pizzicato symphony into shards of lo-fi sampled delicacy. The Robert Gordon mix, however, is the one which really scintillates, as its Underground Resistance-style textures are punctured by hard, jammed synthtronic and wildly whirring rhythmic wind-knots.

★★★★

## SINGLES

**MARTIN OKASU**  
Take That Wheel Remixes  
WEA

Yet another track from a different discipline employing the services of a drum & bass mix to add some street cred. DJ Pulse & Professor Stretch's treatments, however, add percussive pizzazz to what would have been a humdrum r & b ballad.

★★★★

## G SQUAD

**Coppershot**  
Mix 'N' Blen  
AWOL DJ Kenny Ken, is the latest to join the fraternity of DJs running their own labels. Fresh from the pressing plant is this first release from three London breakbeaters. Experimenting with futuristic ravey syncopations, kick drum nuggets are bolstered by arcade game distortions. Total MIDI malfunction.

★★★★

**DJ CAM PRESENTS...**  
**MINUS 8**

**The Sweetest Sounds EP**  
Inflammable  
Proving that drum & bass isn't a parochial phenomenon, Parisian hipologist, DJ Cam, indulges in some programming trickery on this jazz-tone number. It retains all the old skool jungle essences but they are intercut with a baby-doll-meets-Billie-Holliday vocal sample. A strange, sonic brew.

★★★★

## BOMB 20

**Pigtronic**  
Riot Beats  
Force Inc's sideline come up with another audio bruiser from Berlin.

Forging heavyweight, industrial sounds with razor-sharp breaks, this track is another example of noise with no heart and soul.

●●●●●

## SPYMANIA ALLSTARS

**Avit**  
Spymania  
This six-tracker from Zoom offshoot Spymania continues to showcase breaks from another dimension. Alvis Parsley's track suffocates a dirty hip hop sample with a thicket of berserk breaks, while Si Begg weaves together a patchwork of pneumatic drill resonances.

★★★★

## DECODER Circuit

**Technical Itch**  
The Bristolian breakbeat scene is still producing tunes which cater specifically for Saturday nights. Decoder follows "Deep Down" with a track which chops bloated b-lines with ball-bearing percussive skiffles and gusting beat velocities. A roller that creates tremors on the dancefloor.

★★★★

## PUNKS

**A-Slide**  
white label  
This EP reeks of street sass. With a blustering hip hop edit and pogo beats, it stimulates mental reflexes. With its musical melange of shanty Yardie rhythms and chaotic, tonal sequences, here's an acetate worth selling your soul for.

★★★★

## VARIOUS ARTISTS Enforcers - Limited Edition Reinforced

Celebrating their 100th release, this Reinforced limited edition picture disk fronts four excellent groundbreaking tunes. The remix of Goldie's "Manslaughter" still retains those highly incisive spooky intermissions, while DJ Randall's contribution is on a more orchestral incline. The excursions from Leon Mars and Lemon D are both progressive jazz step. A real treat.

★★★★

## WAX DOCTOR

**Heat**  
R&S  
With his brand of tech breakbeat, R&S is a natural home for the Wax Doctor. Following on from his "All I Need", "Heat" is a nerve-jangling shaker which fails to excite. Flip it over instead and tune into "Offshore Drift" with its long synth sweeps, conjuring up 5am atmospherics.

★★★★

## DAVE WALLACE

**Right**  
Moving Shadow  
The bloke from Aquasky pelts out mellotronic drum & bass. But what is interesting about this 12-inch are the bpm's which accelerate, then eventually halt. From that point on, Wallace revs up the rhythmic to a furious pace.

★★★★

## APEX T'Dance Hardleaders

Hardleaders have always tried to avoid pushing just one sound. Which is why their output can't be described as hard step, tech step or jazz step. Onto its ninth release, Apex hammers out a roll of sparse rhythms, strangled tempos and ponderous drones. Brutal stuff.

★★★★

## HIDDEN AGENDA

**Dispatch #1**  
Metalheadz  
Newcastle Upon Tyne's very finest breakers introduce fairy-step sounds which ascend in beautiful chromatic fashion. All this is then swamped in a lush, tropical aural undergrowth which heightens the predatory feel of the track.

★★★★

## ALBUMS

### VARIOUS ARTISTS

**Turning Over**  
Ignition Musik  
Since its inception last year, this London imprint hasn't sacrificed quality for the latest bandwagon, consistently sticking by their own brand of melodycore. So it's not surprising the label has received plaudits from DJs such as Fabio and LTJ Bukem. Showcasing the strength of their achievements, this selection garners together sturdy rhythmic jaunts from the likes of The Kaleidoscope and

Hydraflow. Fuze's "Fluctuate" cut distorts coastal textures with hard, crashing waveforms, harsh seagull echoes and super-sharp strings. Percussive guerrilla tactics back up Introspective's great "Escape". There are faint fizzling frequencies on "Friday", sub-aqua resonances from The Project Zone, and "Spirit Level" from Tycho proves why it's worthy of anthem status with its wonderful sliding melodies and simple guitars.

★★★★

### VARIOUS ARTISTS

**Subbase Sampler**  
Suburban Base  
Out of Romford's Boogie Times record shop came top 'ardcore techno and breakbeat courtesy of Dan Donnelly in 1991. On a par with other pioneering imprints such as Moving Shadow and Reinforced, Suburban's own contributions to breakbeat's development came in the form of cuts from DJ Rap, DJ Hype, Krome & Time, D'Cruze and Danny Breaks. The intention of this album is to show Suburban are now catering for a whole new generation of ravers by featuring works from their very latest crop of artists like Swift, Remarc, Dream Team and Pascal. Retailing at just £5.99, this set of exclusives is worth forking out for. Be warned, though the cheesy element makes frequent appearances.

★★★★

## ENDEMIC VOID Equations

**Language**  
Mention jazzy jungle and people turn their noses up. Yet there are many strands within this sub-genre. Everyone, it seems, has had their fill of darkcore, and many artists are examining the musical scope within breakbeat. But this doesn't necessarily mean renegade essences are being diluted. Daniel Coffey proves the point with this, his debut long-player. Climbing to new sonic summits, his brand of breakbeat cross-pollination takes jazz fusion into the next century. The styles vary from the breezy sound-mirages of "Lion Stone", to the downtown deluxe piano of "Serious Intent", the vocal lyricism of "Inner Daze" and the reggae-tinged "Turn Da Tide". An album packed full with beautiful breakbeat.

★★★★

**VITAL**  
album



## PRODUCTION VALUES

### LEON MAR, the Reinforced protege, talks knob-twiddling

#### How would you describe your production sound?

It depends on what type of project I'm working on. I wouldn't say I have one overall sound. If I'm producing darker stuff the sound will be a lot harder and dirtier. If I'm working on a jazz-fusion hybrid, then it'll be cleaner and more spacious. Overall, I tend to go for how things should sound on the day itself.

#### What were your first and last productions?

The last production I did was my mix of Future Sound Of London's next single, "My Kingdom (Part 2)". It sounds like chaos but tries to keep the spirit of what they do. It's a bit like slow drum & bass but not as formulated as drum & bass. My first production was probably "Release The Love" as Leon Mar on Reinforced last January. At the moment, I'm actually co-producing some tracks with Lady Miss Kier for her album.

#### Which records do you feel you've had the most input on?

My own records, because then you get to be the captain of the crew. I've only collaborated with Miss Kier, although I've been helping out with some 4 Hero tracks which has been a big kick.

#### What is influencing your sound at the moment?

Old records. I'm being influenced more on the fusion side of things rather than the dark side of things. I don't think you can take darkstep any further, it's got as mental as it can get. On the fusion tip, I've been listening to people like Johnny Hammond, Judy Roberts, Ron Carter,

Bob James and the odd bit of Weather Report. I've also got one or two Klaus Schultz records.

#### Which artists have you most enjoyed working with?

I think working with any artist is pretty difficult. It's good and it's bad. If you work with an artist who is wonderful and easy all the time, then the music will probably turn out a bit blasé. In my experience, producing for really fiery people always produces the most exciting material. I like to work with artists who don't compromise. There's nothing worse than seeing a great idea get diluted in the studio. It's a total love/hate relationship when you collaborate. In general I haven't been involved with anyone musically that I've wanted to kill, they've all been pretty reasonable. Luckily!

● Leon Mar has a forthcoming track on Reinforced called 'Silent Running'. Arcon 2 has a release, 'The Beckoning', on Reinforced





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aa 1:2	7:56
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aa 1:1	6:52
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aa 1:2	5:40
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Mongoose (Mojo Fly 2000) *	5:22

\*Edited from the forthcoming Mind Over Rhythm Double LP & CD  
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# Techno

Reviews by DAVE MOTHERSOLE

## IAN O'BRIEN It's An Everyday World

4th Wave

Approaching techno from a jazz funk perspective, Essex boy Ian O'Brien's previous outings on Ferox and 7th City and his collaborations with Claude Young prove him to be one of the UK's brightest new talents. From the title track's fusion of disco breaks and uplifting chimes, to the dark, jerky tones of "Parallel" and fast-paced organic jazz of "Expand Your Desert", this is a truly original release. Think of Herbie Hancock and Mad Mike jamming with Weather Report at some wild 21st Century Martian discotheque and you're there... Nearly.

★★★★



## SINGLES

### KRISP

Footnotes  
PHD

Norway's Björn Torske may not be the most prolific of producers, but his excellent work for Ajax as Ismitik and his '91 epic, "Alegria", have turned him into something of a 'spotters' fave. And with Slam, Pullen and May caning the jazzy moods of "Footnotes", it looks as if he's finally set to take his deeply soulful, wonderfully atmospheric sound to a wider audience. About time an' all.

★★★★

### ADAM BEYER

Compressed  
Drumcode, Sweden  
CODEBASE

RND  
Drumcode, Sweden  
Drumcode continue their mission to service the techno fraternity's harder DJs with functional, high-quality mixing tools. These EPs have four very contemporary lo-fi grooves each and what they lack in originality is made up for in their booty-wiggling danceability.

★★★★ and ★★★★★

### ULTRAHIGH

Poachers on Acid  
Force Inc, Germany

Dancefloor pranksters Kerosene and Jammin' Unit present an EP's worth of banging, bottom-heavy acid anthems which put some fun back into hard techno. Purists may snub the cheddary samples and uplifting nature of the four tracks here, but the rest of us can absorb ourselves in their no-holds-barred energised dynamics and untamed frivolity. A fucking great racket!

★★★★

### FUNCTION

Function Of Bandwidth  
Sinewave, USA

It's been around for a while now, but this is still worthy of attention as it demonstrates a recent turnaround for a label which had lost its direction. Straddling the thin line between deep house and smooth techno, the bumpy bassline, rolling toms and melancholic strings of the EP's stand-out cut, "F3", make for a superb 4am wobbler which is as powerful as it is soothing.

★★★★

### THE SENSE

Energy Falls  
Flotation

Rotation has always had a very stylised sound. Despite having a wide roster of artists, most of the

label's output bears more than a passing resemblance to the work of its founder, Dave Angel. Laid down in Belgium by Luc Laret and Sammy Goossens, the four cuts on "Energy Falls" stay true to the dancefloor-friendly ethos of warm strings, loud claps and Latin-style percussion, and will undoubtedly please fans, even if it fails to break any new ground.

★★★★

### SUNRISE SOCIETY

Matter  
Pacific  
100HZ  
EP2  
Pacific

The latest offerings from London's fine Pacific imprint. The Sunrise Society boys get on a purist tip for "Matters", firing 808s and Motor City strings, then take it deeper with the quasi-ambient strains of "Astral Trance". Meanwhile, 100Hz head for the dancefloor with Basic Channel-esque mid-range sounds, phat beats and big, booming bass on "Warp", before kicking out some subtle old school piano action and jazzy resonance on the flip.

★★★★ and ★★★★★

### VARIOUS ARTISTS

Trace Elements  
21/22 Corporation, USA

After releasing a pair of quality jungle outings, Ohio's strange 21/22 label returns with a fine EP of cutting-edge electro. Kicking off with dreamy tech-noir lullaby of Enhance's "Transit", the pace picks up with CrO's delicious atmospheric and thundering kicks. Then the mood changes totally with Titont's wacked-303 minimalism and M/C/Jones' quirky avant-funk. It's well worth hunting out.

★★★★

### STEPHEN CINCH

Elements Of Inspiration  
Advanced Architecture, Canada

A worthwhile six-track double-pack, which takes in a variety of contemporary dancefloor styles, from straight 4/4 house grooves to clattering 303 reverberations. The real ace in this pack though is "Atmospheres", with its heart-wrenching strings and irresistibly insidious lines.

★★★★

### MOELHOVEN

Tipsy Tones EP  
Evo Lute, Holland

Holland's Evo Lute have long since cemented their reputation

as purveyors of top quality esoterica. And after five years and almost 30 releases, they're still way out in front. From the Yazoo-style synth hooks and dance-friendly beats of the title cut, through the eerie glide of "Inner Spaces" and deep, soulful staccato breaks and spooky atmospherics of "Morgenrot", this is yet further proof that Einhoven's finest are in a whole league of their own.

★★★★

## ALBUMS

### VARIOUS ARTISTS

DI Kicks - Stacey Pullen  
Studio K7, Germany

As mix CDs go, this is certainly one of the most innovative. Recorded live then digitally enhanced, it's a non-stop ride to the heart of turntable terrorism. Stacey Pullen has no time for pleasantries, preferring to hurtle through the records at breakneck speed while messing with the EQ and adding a multitude of FX along the way. Back-spins and deck-stops abound and it's a bumpy ride, but the eclectic mix, everything from Wulf 'N' Bear (aka Ralph & Huggy) to Christian Vogel, works well and Stacey Pullen's quick style of blending throws up a surprise a minute. A highly engaging affair.

★★★★

### BRAINCELL

Man Of Many Theories  
Harthouse

Head honcho of ground-breaking Hybrid imprint, Cari Lekebusch, under his Braincell guise with an album of highly original, hypnotic

## SEAN DEASON

### Razorback

Studio K7, Germany

Of all the next generation US techno producers, Sean Deason is undoubtedly the least celebrated. Which is strange, seeing as he has often shown the most promise. Whatever the reasons may be, "Razorback" should not only set the record straight, but also surprise those who see him as just another name in the techno hyperbowl. Effortlessly moving from deep spiritual house into crystalline junglism, sublime ambience and full-on dancefloor mayhem, this is an excellent album. The new prince of techno? We'll have to wait and see, but he's off to a flying start.

★★★★



avant-funk. The highlights are the resonating bongos and wobbly bassline of "Virgin Mind", the nucleated throbber, "DD66", with its silly yet strangely amusing "Big breasts" vocal refrain and the mad synthesised horns and seriously intricate drum programming on "Last Of The Least". Minimalist but certainly not dull. Cold, stark and captivating.

★★★★

### VULVA

Birdwatch  
Rephlex

Okay, so the group's called Vulva and the tracks have titles such as "Horneythology", "Gobble" and "Lunchbox". Yup, you guessed it,

this is a concept album. And as concepts go, it makes a change from naming cuts after the rings of Saturn. The work of Thomas Melchior and Tim Hutton, it's full of slightly unsettling horizontal head-phunk. The stand-out cuts include the title track's pristine chimes, flickering beats and renegade snares, the old school drum box sounds and spooky strings of "Wailing Vulvas" and "Blue Phonkians" 808-fuelled pads. Imaginatively programmed throughout, with an ultra-clean overall sound, "Birdwatch" is chill-out music for those people of either a dangerously deranged or deeply neurotic disposition.

★★★★

## \*NEEDS MUST

10 things the totally hatstand German technomeister, **RICHARD BARTZ**, aka Acid Scout, couldn't live without

### MY KRAFTWERK ANALOGUE SAM 16 SEQUENCER

It's the heart of my music, it's the engine which drives my sound. This machine was designed by one of Kraftwerk's technicians and there were only 20 of them made.

### TORTELLINI WITH PESTO

It's my favourite meal. I like the vegetarian kind made with sheep's cheese. I live near the Italian boarder, so the pasta we get is very good. Basil is the best taste in the world.

### SEX

Having good sex gives me a feeling of power. I like a lot of sex in every style, there are no limits. To me, sex and music are the same thing.

### MY MACINTOSH COMPUTER

My Mac is my office, my fax, my answer phone and my secretary. My studio and my office are connected via ISDN so I can record tracks in the studio, then download them onto my Mac at home and edit them there. Most of my tracks are 20-40 minutes long before editing, I only use the best five or six minutes.

### FRIENDS

I need my friends because my family don't want me. I live with one of my brothers, but the rest of my family think we're total bastards because we make techno and smoke weed. They're all very conservative. They seem to think we'll destroy the family if they let us anywhere near them.

### MY BOGNER SPORTS JACKET

I have a lot of Bogner clothes. They make excellent cycling gear, nice and warm but not too expensive.

### MINIMALISM

I like things to be simple. I don't have a car or a

hi-fi or records,

apart from the copies Disko B give me of my stuff. I don't even have a bed! In my flat there's only a chair, my Mac and a table. My music is bombastic minimalism. I only use one synth, one drum machine, one effects box and one mixer. I like big sounds with minimal equipment.

### NATURE

I like the Metropolis, and to me that's nature. A city is made out of stone and wood so it's a "now" kind of nature. Television is nature, it's an optic nerve, and a city is an organ, it's like a human with millions of pieces. It doesn't look the same, but the spirit is the same.

### MY MONTHLY LIVE PA

It's the only time I can play my music really loud.

### INFORMATION

I love the Internet. Information is the currency of the Nineties and I think eventually it will bring about world peace. The more real information people have, not the shit governments feed them, the better their understanding is. It's very, very important.

● Acid Scout's 'Musik Fur Millionen' is out now on Disko B, Germany





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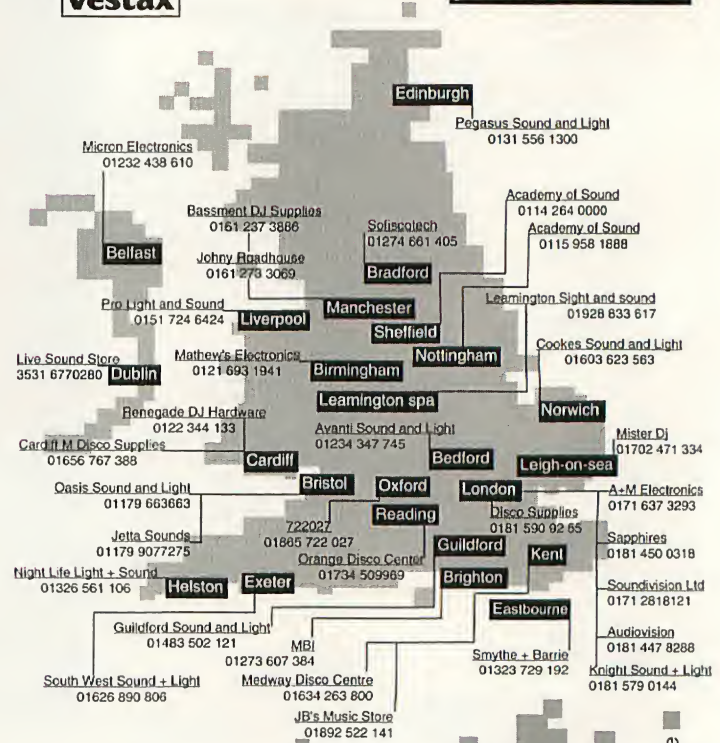


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# Hip Hop

Reviews by WILL ASHON



## VARIOUS ARTISTS Central Heating

**Grand Central**  
Like a splinter group of revolutionary Maoists, Grand Central have had a long march. Ten EPs and a compilation and they're just beginning to build a reputation to equal their quality. Their take on hip hop is to reinvent the idea of what old skool is. Rather than taking that over-used term to mean electro, Grand Central's sound focuses on the cut and paste of Seventies soul and funk breaks. As a result, it's sweeter than most contemporary hip hop and none the worse for it. AIM is on fine form on "Loop Dreams" and "Original Stuntmaster". Tony D weighs in with some deep funk, Mr Scruff's collaborations with Mr Rae are a delight and Votel is two rungs short of hatstand. Supersonic. Ask Mr Knieval.

## SINGLES

### THE HERBALISER The Flawed Hip Hop EP

**Ninja Tune**  
The silly funksters combine with rapper Fabian for a swinging, jazzy diss of DJs who can't scratch or mix (anyone particular in mind?). The Man Called Ollie then shows how it should be done. When you've tired of that, there's a bebop waltz affair and Vadim's mix of "40 Winks". Then it's time for bed.

### A TRIBE CALLED QUEST Stressed Out

**Jive**  
Raising the question, why wasn't "Peace, Prosperity And A Little Paper" (from the "High School High" soundtrack) on "BR&L"? And why hasn't it been released as a single? Why? Nevertheless, as Gertie would put it, Tribe is Tribe. It ain't the greatest track they've ever done, but it is still a whole lot better than nearly everyone else can manage.

### VOODOO One Life To Live

**Patchwerk, USA**  
A one-time member of Western HemisFear with Ras Kass, Voodoo has sorted a deal with the same label as the b-boy intellectual. His style is more straight ahead, but he shares the same preoccupations on this doomy, depressive track. Namely anger, alienation and the plight of the young black male in Amerikkka's ghettos. Effective.

### THE MELLOWTRONS Pay Attention

**Spiky**  
Pay attention. Failure to do so may leave you with the impression this record sounds like The Chemical Brothers. But listen closer and the wailing will sound less acid and more siren, the funky stabs of horn and guitar will start to syncopate and you'll think you've got a lost Bomb Squad instrumental on your hands. Turn it up!

### POOR RIGHTEOUS TEACHERS

**Word Iz Life**  
Profile  
One of the strongest tracks on Poor Righteous Teachers' recent album makes a fine little single



our Trevor knows just how to get them perfectly punishing. Boom.

### JEEP BEAT COLLECTIVE Retimed Detonation

**Ruf**  
**MINDBOMB VS JEEP BEAT COLLECTIVE**  
Metacosmic Dimensions/  
Westwood Is A Twat (Allegedly)  
Ruf  
Two double 12-inch packs. The Jeep Beatsters, one of Britain's finest scratch crews, re-release "The Bomb Drops" with a host of new mixes and tunes to break to. Meanwhile, Mindbomb court controversy and ensure they will never be played on Radio One.

### RAS-T Nine-Six Million Dollar Man

**Norfolk, USA**  
Salaam Remi lays down a superb production full of string stabs, phazed guitar, bubble-machine madness and enough scratching to bring the loofah industry to its knees. Meanwhile Ras-T lays it down lovely in a Caribbean-tinged tale of bionic b-boyism.

**MELAAZ**  
**Je March En Solitaire**  
Ultimate Dilemma  
UD march a long way from the hip hop/soul blueprint with this young French lady. Production comes from La Funk Mob, where the dub hip hop string thing is in full effect. Best of all, the flip turns "No, No, No" into "Non, Non, Non", a huge and hard-hitting reggae hip hop workout. Nice, like the biscuits.

**ALBUMS**  
**DELINQUENT HABITS**  
Delinquent Habits  
PMP/Loud/RCA  
Proteges of Sen Dog of Cypress Hill, you might expect these

## THE ROOTS Illadelph Halflife

**Geffen, USA**  
Inexplicably denied a simultaneous British release, The Roots' second, third or fourth album (depending on how you look at it) is set to blast them into the mainstream. Over 20 tracks, the Philly outfit lay out their claim to being more than just a live novelty band, and in some ways, this limits them. The freewheeling exuberance of their earlier efforts has gone, but set against this is an increased focus and some great rhyming from Blackthought and a seemingly-reinvigorated Malik B. If this isn't enough, take fine guest appearances from the likes of Bahamadia, Common, D'Angelo and Q-Tip into account, plus the addition of the post-beat-box vocalisations of Rahzel. Check out "Concerto Of The Desperado", "Ital" and "UNiverse At War". You'll soon get the idea.

Latino hip-hoppers straight out of LA to sound like the famous bush-whacking trio. And you'd be right and wrong. Wrong because, musically, the Delinquents mix up funk, rare groove and Latin sound into the good-time brew as heard on "Tres Delinquentes". Right because while lyrically they don't talk about dope all the time and haven't had their vocal chords re-routed through their noses, they have the same staccato rhythms as the Hill. Musically interesting with some solid rapping.

**MARXMAN**  
**Time Capsule**  
More Rockers  
Public Enemy were famously formed to supply a cross between the sound of Run DMC and the politics of The Clash. Listening to "Dazed And Confused", the first cut on the Bristol-Irish rap act's

debut post-Talkin' Loud release, you'd think they were attempting to cross the politics of The Clash with the sound of The Clash. And while things do get more straight up, the preponderance of guitars and the live feel of tracks like "A House Called Serenity" is going to alienate the hardcore. Still, it's a gritty and committed album, but perhaps lacks the funk in its trunk which would lift it beyond worthy.

**REAL LIVE**  
**The Turnaround: A Long Awaited Drama**  
Big Bear/Atlantic  
Real Live represent a clause in Chuck D's argument that hip hop needs to go back to the 12-inch and give the albums a rest. "Real Live Shit" was a good single. It, together with its Ghostface Killer-featuring remix, is the best cut here. There's nothing wrong with the rest of the LP, though the next rapper to go on about being a Big Willy should try those lines in an English primary school. K-Def produces an interesting enough sound, his tunes built out of big swathes of Bassey-esque strings and fiddly scratch choruses. But it's just plain 'by numbers, really.

### CENTA OF DA WEB Beyond Human Comprehension

**Centrifugal Force, USA**  
This fine piece of see-through green vinyl owes a debt to the Ultramagnetic MCs in music, space race concepts, and rhyming. However, Centa take their flows to the limit. Words congeal in lumps or flutter off the beat and voices cut across each other: "Be cautious of my lyrical forces! Electricity courses through my 'cabulary'! It's aggressive, extensive". Musically, the record is simple, tangential and effective, a base for the cosmicomic lift off of the voices. Great stuff.

● All imports Supplied By Mr Bongo, 44 Poland St, London W1. Telephone 0171-287-1887

## STATE OF THE ARTIST

Three Latino laddies straight out of Los Angeles? Sounds familiar. They produce hip hop albums too? Surely it's Cypress Hill? Not quite. We're talking **DELINQUENT HABITS**

"The fact that we're racially similar to Cypress Hill means a lot of people expected us to sound like them," explains rapper Kemo. "But when it comes down to it, all you've got to do is listen to the album and the topics are different, the rhyme schemes are different and the music's different. The only thing that's the same is you've got Latinos rapping." The comparison, though, isn't totally off the mark. After all, it was Sen Dog of the Hill who "discovered" Kemo, rapper Ives and producer DJ OG Style back in 1991, and secured them a deal with Ruffhouse. This was the start of what Kemo describes as "a rollercoaster ride". Having completed an album, they became entangled in red tape and were dropped. They moved on to Geffen until that deal also turned sour. PMP/Loud represents their third attempt at an LP release. Like Murphy's, though, Kemo isn't bitter. "Throughout all the drama, we managed to stay together as a group. I think a lot of groups might have started pointing fingers at one another. We stayed true to the unit and I feel we're better for it."

What you get with Delinquent Habits is chunks of funky, occasionally mariachied sound, plus solid rhyming occasionally flickering from English into Spanish. But delinquency? Kemo is so polite, helpful and pleasant, you're forced to ask him to explain the group's name. "Delinquency doesn't necessarily mean going out and committing crimes and causing havoc on the streets. If you don't pay your bills on time, you're delinquent. I don't think anybody is a true saint, we've all got our delinquent side, whether it be a major part of your life or something minor nobody knows about. We're all delinquent in some way."

● Delinquent Habits eponymous album is out now on PMP/Loud/RCA





# Trance

Reviews by DAVE FOWLER

## SHAMANIC TRIBES ON ACID Tantalus/Fractal Splash Kinetix

**VITAL**  
single

Top notch triptastic trance-outs from the Shamanic Tribes, who, following their appearances on the recent Rumour and Jumpin' And Pumpin' compilations, have just transferred to the Kinetix stable. "Tantalus" is a full-on, 303-fuelled serotonin scorcher punctuated by the erotic vocals of Tabbatha Acid. Meanwhile, "Fractal Splash" bathes in liquid acid psychedelia of Hendrixian proportions. Time to tune in and turn on.

★★★★★



## SINGLES ACID ROCKERS Interform AAA

A debut joint release from Steve and Matt of Manchester's seminal Acid Rock night, a club known for delivering the hardest and best in 303 workouts. "Interform", already an anthem oop north, is a full-on acid pounder which is as heavy at the bottom end as it is high on bpm's. "There Can Be Only One", the tripped-out flip, gives second helpings to the truly pumped-up punters. Hope your copy is less warped than my promo, though.

★★★★★

## UX Master Of The Universe Dragonfly

UX is the Anglo-French alliance between Kris Kylvén (Syb Unity Network) and Pete Martin (Slide), who earlier this year fused their respective psychedelic, ambient and industrial styles together. It is the duo's premiere release and, ridiculous title aside, heralds the start of a promising experiment in aural particle acceleration. Watch out for live shows also featuring MIDI-guitar hero RX Heaven at your local trip-shop.

★★★★★

## DE DONATIS III The Sound Upbeat, Germany

A first-rate cut already tearing up the country's harder dancefloors,

"The Sound" was written and produced by rising star, Tommaso De Donais, for the aptly-named Stuttgart imprint, Upbeat. With a heavy bass, intelligent acid and a dark, melodic line which is more German than a walk in the Black Forest after beer and sausages at a Bayern Munich home game. A "Sound" which is definitely worth your hard-earned pound.

★★★★★

## INJECTOR Funky Control CEE

A hard, driving, heads-to-the-floor number from Peter The Model at Choci's studio, with two full-on remixes. The "Large Mix" bangs away harder than a newsagent-advertised massage on orgasm bonus (check out the Lunatic-style synth at the end, lose-yer-mind timers), while "Undaground" gets all moody with tasty tinges of nicely positioned psychedelia. A top EP for your office Christmas party... Not.

★★★★★

## AQUALITE Liquid Loop

Suck Me Plasma, Germany  
Written and programmed by Gregi and Schmidt, "Liquid Loop", is a seven-minute mellow affair which builds nicely before shuffling off into the mix. For those even more laid-back punters, there's a "Low Density" house mix on the flipside and "Endorphine", a Teutonic breakbeat shuffle which signals a well-earned blunt break. A track which proves that quality trance needn't be as mad as most of the people who create it.

★★★★★

## PATCHWORK Alright

Overdose, Germany  
Paradizer's own mix is the one to head for. Here, a six-minute epic begins with a focus on subtle top-end production. Three minutes and one acid break later, and you'll be jumping round your front-room, clenching your teeth and pulling gurns in the hall mirror. The sort of track which leaves the dancefloor exhausted, the bar deserted, and amyl nitrate manufacturers very, very happy. Don't miss!

★★★★★

## DJ BALLOON Where Is My Fucking Balloon? Mighty, Germany

For the novelty trance track of the year, head straight for the "Crazy Balloon Mix", featuring samples of air being blown into and squawked out of a balloon. Insane, yes, but rather amusing too. For a more classic interpretation of the same track, spin the "Beautiful Balloon Mix". Both tracks are wonderfully pressed on heavy vinyl... Why can't all records be like this?

★★★★★

## SHARAM Let's Go

Low Spirit UK  
"Let's Go", the second in the Low Sense UK series, comes from

Sharam, an artist you may or may not recognise via his productions as Alphabet City, 16+ and Groove Park. The track itself is a precisely produced affair which is rather reminiscent of the best of Vroom Records, featuring that imprint's trademark sweeping breaks and melodic synth lines. If you're in need of housier moments, a flip over to the "Kiss My Ass Mix" is also recommended.

★★★★★

## MEDICINE DRUM Suraya Mela

Pyramid  
They've featured on both Return To The Source albums, the long-player from The Earthtrance and compilations from the Phantasm and One Little Indian imprints, but astonishingly, this is Medicine Drum's debut single. Combining their trance with earthy beats, live percussion and chanting, this is a classy psychedelic release which never gets entwined in the clichés of the genre. The "Acid Samosa Mix" looks set to become the most heavily caned.

★★★★★

## LUMO Phuture EP

More Resonance, Germany  
A three-tracker from the studio of Christian Weber and Marc Höfling which ranges from the medium-paced builder, "One And Only", (which features a speeded-up vocal sample from rave classic, "Dominant") through the almost bouncy "Corroer Neumatico", to the nu-ish NRG sounds of "Ready For The Phuture". Perhaps not the pick of this month's Euro crop, but a very handy DJ mixing tool all the same.

★★★★★

## VARIOUS ARTISTS The Phosphorescent TIP

This DJ-friendly triple pack is simply the best psychedelic compilation ever released. Forget the clichés of "Goa Trance". Forget the predictable tracklistings of the majority of recent psysche-trance collections. Imagine instead, a diverse mix of the latest unreleased in progressive global psychedelia from Hallucinogen, The Infinity Project, Doof, Psychopod (aka Koxbox) and others. Drop the Stanton, drop whatever else you fancy and pierce the psychotropic membrane of modulating, aural geometry.

★★★★★



**VITAL**  
album

## ALBUMS TRANSWAVE Phototropic

Distance  
It has been a busy end to 1996 for Transwave. Since September, the French duo, Christophe Drouillet and Frederic Hoyszewski, have cut it live in Amsterdam, Tokyo, Paris, Athens, Dortmund, Tel Aviv, Cologne, London and New York and now they're releasing their third album, "Phototropic", on the Distance label. Drawing heavily on their live experience in terms of energy and pace, the long-player features their new single, "Land Of Freedom", a tribute to The Man With No Name, as well as stand-out tracks, "Snow Drop", "Vision Quest", "Voyager" and "Ulyssee Voyage". Tough stuff all round.

★★★★★

## VARIOUS ARTISTS Goa Trancendental (A Psychedelic Sojourn) Rumour

Gold medal-winner in the "most pretentious album title of 1996" category, this latest psychedelic compilation from Rumour offers

a much-needed foray into the pensive landscapes of chillum trance. Laid-back sounds like Children Of Dub's "Cascade", Bass Meditation's "Symbiotic" and Astralasia's "Alien Love Song" form the perfect antidote to acid madness, commuting in cold weather and Xmas shopping. Perfect post-club listening.

★★★★★

## VARIOUS ARTISTS A Voyage Into Trance (Mixed By Danny Rampling) Dragonfly

Danny swaps his tight tops, gold chains and Radio One voice for fluoro, tie-dye and 12 tracks of psychedelic trance. Featuring his usual seamless mixing, a tribute to Martin Freeland (MWNN), and a selection of often heard favourites, this is a proficient but not essential compilation for the cognoscenti. One your younger siblings might appreciate for Christmas.

★★★★★

● All records supplied by Choci's Chewns, London W1. Telephone 0171-434-3097

## COUNTERFORCE

Andreas Mischka of London's infamous CHOCI'S CHEWNS offers this month's store guide

### Vital statistics

The Basement, 9-12 St Anne's Court, London W1V 3AX. Tel/Fax: 0181-434-3097.

### Shop history

Founder Choci started with a stall on Carnaby Street, before relocating to the present address in 1993.

### What do you specialise in?

Euro trance, goa trance, gabba, acid, techno, hard trance, nu-NRG and a broad variety of other forms of Euro dance. I think you get the picture. Put it this way, it's unlikely we'd have the new Robin S single in...

### How many listening posts do you have?

We've got two for customers and two main decks for the staff.

### Have you got a VIP room?

No, what on earth for? You've got to be kidding!

### Who works behind the counter?

Choci himself, Paola, Aaron, (Blu) Peter and me.

### Do you sell mix tapes? If so, which are the most popular?

We used to sell mix tapes, but recently we moved to selling just mix CDs and compilation

CDs. We've got loads of the top Euro and psychedelic trance CDs which you can't get hold of anywhere else in London.

### Which are your biggest-selling labels?

There are loads, but especially Noom, Overdose, Time Unlimited, Celtic, Choci's Chewns, Suck Me Plasma, Hook, Bonzai, EO, Industrial Strength, Stay Up Forever, Global Ambition and Metropolitan.

Which record can't you get rid of? "The Powerhouse" from Anthony Acid, which is on

Nervous Dog Records. I don't suppose you've ever heard of it!

### Why should punters choose your shop above others?

We're a totally down-to-earth bunch and the service is always good. Our selection of trance is second to none in the capital and we always treat our customers with respect. Also, the shop can get a bit crazy at times, so the punters are likely to leave with a smile on their faces.







## A TASTE OF TRANSIENT

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# Garage

Reviews by **MICHAEL MORLEY**

## BYRON STINGLY

**Get Up**  
Manifesto  
The former Ten City man, with the silkiest voice in showbiz, returns with a showcase for his forthcoming album of classic soulful dance. "Get Up" has been causing much havoc on dub plate, courtesy of Paul "Trouble" Anderson and co, which is how come Manifesto have jumped on board. Expect remixes from Anderson himself and Jules And Skins, but it's Zach Tom's original Sylvester-sampling production which is pure party poetry.

★★★★

**VITAL**  
single


who are increasingly finding their tracks in the more adventurous house DJs boxes. This time, some very nimble deep bass fingering is nicely topped off with some extremely infectious talking flute in the manner of old jazz hero, Sahib Shihab. But even if all of that doesn't make any sense to you, you should definitely go out and buy this!

★★★★

### MOTIF

**Let The Madness Begin**  
Nuphonic

"There's a thin line between genius and insanity... And everything we're doing is mad," so runs the sample. Here Crispin J Glover teams up with Laj of Idjut Boys fame to perfectly walk that thin line while marrying Eighties boogie madness with Nineties fucked-up garage effects. The bottom end alone should bring most houses down.

★★★★

### FERRY ULTRA FEATURING ROY AYERS

**Dangerous Vibes**

Peppermint Jam, Germany

Apparently booked up as a result of a recent Roy Ayers concert in Germany, Mousse T goes back to his jazz funk roots. Roy shows us his vibes are still virtuosos and his cool laid-back tonsil technique is in fine working order!

★★★★

### THE HEARTISTS

**Belo Horizonti**

Atlantic Jaxx

Not content to settle for a "Samba Magic" Airtio update, The Heartists aka South London's Basement Jaxx crew collaborate with the adventurous Italian DJ, Claudio Coccoluto, for a revamping of "Celebration Suite" for the 1990's. A simple idea delicately executed, this samba-garage is devastatingly effective and I guarantee you'll be whistling along to it.

★★★★

### VARIOUS ARTISTS

**Global Guidance**

Guidance, USA

Guidance, the Chicago label which has grown from

fragments of Cajual and is run by the infamous Rob and Ivan, lets loose a package of blissfully deep house music which has become its mainstay. What's more, the package combines talents from Paris, Atlanta, Edinburgh and Toronto. DJ Deep's "Signature" has a Blaze vibe of the highest order. The Wamdue Kids are as supremely dreamy as ever, Dino and Terry tip their hats to Nuphonic and Yogi Haughton mashes up the proceedings with a mad jazz house track which could easily be mistaken for UFO.

★★★★

### DEEP ZONE

**Praise Him (Lift Your Hands)**

Suburban, USA

Deep Zone aka Mike Belgado and Matthias Hellbronn have been so busy remixing of late, it's taken a very long time for them to follow up last year's "It's Gonna Be Alright" smash. Similarly smooth, soulful and uplifting, the track "Praise Him" is another very fine example of the American vocal garage based around a "proper" song and the real instrumentation many of us know and love.

★★★★

### LOUIE BALO

**Battlewax EP**

Subversive

The first outing for a new Camden label comes from Danny Tenaglia's engineer and omnipresent house figure, Louie "Balo" Guzman. Reminiscent of Benji Candelario's "Central Park", "Hudson Street" is a pumpin' organ jam outing which will definitely bring things up to the boil. "We Got All Night" on the flip, meanwhile, sees Louie switch into blend mode, hypnotically building around a sexy vocal sample to a most tasty effect.

★★★★

### CHEEKY

**Venus**

Versaille, France

The second single from DJ Gilb-R's imprint is indeed a cheeky disco-sampling cut, the original of which has a very minimalist, spacey and subtle feel while DJ Gregory rubs it more directly into a disco mode and I:Cube perfects some chunky trance action. All in all, this is not dissimilar to I:Cube's well-received

debut for the label and will continue to aid all those French revolutionaries.

★★★★

### BAFFLED

**Back To The Funk EP**

Z

This is a four-track EP from London's Anorak Trax, three of which are looped up and messed around versions of

**VITAL**  
single


## THE BRAXTONS

**The Boss**

Atlantic, USA

Toni Braxton's sisters shuffle away from their more typical R&B outings to lend considerable polish to this Ashford And Simpson disco classic which was a huge hit for Diana Ross. With Masters At Work twiddling the knobs, this has been working dancefloors for the top jocks, who cut acetates from the CD version of the album.

★★★★

## \* IN THE BAG

### Top production duo Karl "Tuff Enuff" Brown and Matt "Jam" Lamont talk us through their collective box

**K**ARL: "We both love CJ Bolland's 'Sugar Is Sweeter'. It's a big tune with a big bassline and just seems to emphasise what the current scene is all about. Gerideau's 'Let The Sun Shine' is another fave. We recently produced a version of an old gospel tune with Gerideau called 'Swing Low Sweet Chariot'. We used seven vocalists and made the gospel a touch tougher so it will hopefully reach the younger crew."

#### CHECKLIST

CJ BOLLAND - "Sugar Is Sweeter" (Internal)  
GERIDEAU - "Let The Sun Shine" (Sound Of Ministry)  
NEW HORIZON FEATURING YVONNE WEGLEY - "Find The Path" (500)  
TUFF & JAM EXPERIENCE - "Experience" (Casa Trax)  
L'I' MO' YIN YANG - "Reach" (Strictly Rhythm, USA)  
FEDERATION X - "Odyssey One" (Swing City)  
MAYDIE MILES - "Keep On Loving" (Dance 2)  
EAST 57th STREET - "Saturday" (D:Tour)

"We manage a production team called New Horizons. For us, they are the new boys on the block. 'Find The Path' is a big underground track somewhere between Todd Edwards, M&S and Grant Nelson. As it happens, these guys have remixed 'Experience' for us, which is our next choice. It's the first in-demand track that we've had and it really does the job. I like to use a lot of dub plates, mostly of our own material or tracks from budding DJs."

**MATT:** "I've played on the London scene for five years, so now most of the time I like to work outside the capital. That is really where reputations are made and broken. My favourite tune is Li'l Mo' Yin Yang's 'Reach', the original mix. It just seems to work for so many different crowds. Next up is Federation X's 'Odyssey 1', which has a ska/reggae vibe brought into a house groove. It works big time and it's different. Alongside Joey Musaphia, Mousse T and Grant Nelson are by far the biggest influences on us. Maydie Miles' great 'Keep On Loving' is another favourite. It's a brilliant song and I still play the original mix, but I've also just done a remix which takes it in a different direction. My final choice is the Soulfulic dub of East 57th Street's 'Saturday'. Talented is not the word for those guys. I only wonder why their mix isn't on the A-side. Over the weekend, I must have been asked to play it nearly 10 times, and for a track that's not even on general release, that's unusual."

● **Tuff & Jam Experience's 'Tumbilin' Down' is out now on Mucho Soul, USA. Kluedo Featuring JD Braithwaite's 'Love Goes On/My Love' is out now on Suburban, USA. Matt Lamont's Solid State remix of Maydie Miles' 'Keep On Loving' is due out shortly on Dance 2**



Funkadelic's classic "(Not Just) Knee Deep" as heard worldwide on De La Soul's "Me, Myself And I". So for all of you who like a bit of P-Funk, this is yours.

★★★★

### JON CUTLER & DJ ROMAIN FEATURING MISCHSA

**The Sounds Of Life EP**

Distant Music, USA

Distant unveil another EP of what I suppose should be called trance garage. It's like a warm version of wild pitch with some minimal vocal samples. If dropped carefully, this will suck you into its dreamscape... or something similar!

★★★★

## ALBUM

### VARIOUS ARTISTS

**Unchained**

Slip N' Slide

When it comes to quality, soulful house, in the broadest sense of the words, it has been long proven that Slip N' Slide are one of the top dogs. On this latest compilation names such as Floppy Sounds, Blaze, Amira, Kenny Boblen, 95 North, House Of Jazz, Densaid and Djaimin add to the proof. Ray Roc's deck workings flow very well including some very lengthy mixes, beautiful effects and some two copy business.

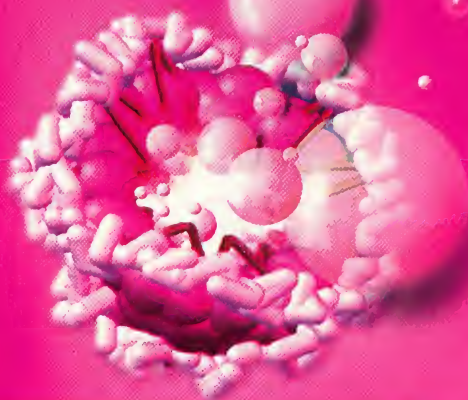
★★★★



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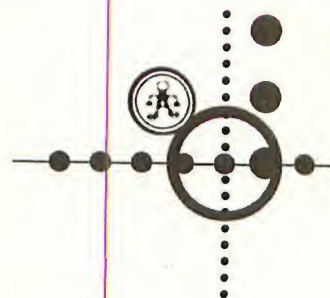
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# Hardcore

Reviews by **CLAIRE WYBURN**

## DJ FURY Revolution

**Stompin' Choons**  
Vital because the title track is an ingenious reworking of that Rotterdam harsh acid riff, which Fury turns into high quality ecstatic happy-core, floating beside a stretched piano sound never before heard. You'll be purring just like the cat who got the cream, until the breakdown has you reaching for the sky. And just when your heart starts to pound with the anticipation of a tougher beat, in comes a throaty drum, bang on cue. Even the slightly cheesy Eddie Wray remix of "All I Ever Wanted" doesn't knock this one off the top spot.

★★★★★



## SINGLES

### EL BRUTO Rock That Shit

**Happy Trax**  
Most Happy Trax EPs are usually a stunning combination of early ravecore and mainstream house sounds boosted with aggressive beats and floaty metallic trumpets. However, here El Bruto's tracks are just that little bit too familiar. "Hypnotic Spectrum" is Dutch DJ, Isaac, fluffed up with a pattering breakbeat, "Heaven" is TRS's mix of "Rock That Body" by Ultimate Buzz. Marc Smith's remix of the title track is the real gem, with a piano breakdown to die for.

★★★★★ (for the brilliant Marc Smith remix)

### FORCE & STYLES Your Love (Get Down)

**Happy Trax**  
The only track on this very special, limited-edition EP begins with an ice-cracking guitar beat which promises big things. This is a cut which specialises in silent breaks designed for satisfaction. You wait expectantly for the blustering stomp to kick in, and it arrives just on time, every time. Spot on.

★★★★★

### FRANKSCIENCE Signs Of Chaos

**Eerache**  
The first EP by Michael Wells from the LP of the same name. Featuring three tracks, "Phunky Punctuation", "Rhythm Ov Live" and "Science Of Love", the latter cut breathes cold air across your soul, before it warms your heart with throbbing trancecore beats and whispering declarations of love. A reminder to Technohead fans that the world's number one gabberette, Lee Newman, is now sadly no longer with us.

★★★★★

### TIZER Drop That Beat

**Pressure Trax**  
One-time resident of Belfast's Circus Circus, Tizer now whips it up at Exit 15, Northern Ireland's only rave club. More like bouncy

trance than hardcore, Tizer grates lashings of cheese onto his basic bassline. The Active Force remix punches it up a bit. Catchy, but difficult to export to the mainland for the buzz Tizer enjoys from his own fans.

★★★★★

### EDDIE WRAY Someday

**Pressure Trax**  
Eddie is Northern Ireland's answer to Scotland's Tom Wilson, and this is his second release on Pressure Trax. Wray's "Someday" contains absolutely no breakbeats, instead it combines TTF melodies with the organ chords of Chill FM. On the flipside, "Roundabout Now" sees Northern Ireland go popcore like the Dutch, with some very tacky nursery rhythm sounds. Another track which unfortunately might not hit home with the ravers who don't live on Eddie's home turf.

★★★★★

### DAVIE FORBES & JASON B Essential

**Evolution Gold**  
Crude, wasp-like sounds rule the day here. The track just doesn't warm up and kick in. It feels as if the hardcore beat has got a major hangover and can't be bothered to get you up on the dancefloor. Neither "Utopia" or "Hard Muther" sound any different from the lead. Davie can do a lot better than this.

★★★★★

### UVC

**Axis**  
**Industrial Strength, USA**  
More madness for diehard gabba lovers, "Axis" rants and raves like a crazed Buddha, interspersed with Japanese-sounding vocals and a thumping bassline. There's plenty of wild screaming on "No Reason For Sympathy", while the third cut on the A-side climaxes with mad noises from the torture chamber. Flip over for a hearty welcome to Hell on "Death Is" and "Half Dead". Lucifer is here, and his password? "Fuck", of course!

★★★★★

### OUTLAW

**The Wild EP**  
**Industrial Strength, USA**  
Written and produced by Manu Le Malin, the French hardcore deck technician who ripped it up during a back-to-back set with Lenny at Rez. The lead, "X-Terror", features slow, deep hip hop, which works the legs into a leisurely jog until the frantic bass storms across the track like a shower of hailstones. The ultimate track on the B-side soothes the head with a beautiful ambient mix of its brutal hardcore predecessor, "Afrik".

★★★★★

### CARL CARININ & NICKY FINGERS

**Overlords**  
**Industrial Strength, USA**  
All the tracks here are a little bit tinny, and the beats clash with the bleeps, making this EP sound as directionless as a huge hurricane attacking the Atlantic. "Gimme

Some" does the damage though, with a healthy dose of shotgun-happy partycore.

★★★★★

### PARTY ANIMALS Good Vibrations

**Mokum, Holland**  
This pair delivered the radio mix for Technoheads' "I Wanna Be A Hippie". And it has been downhill ever since. While Dutch gabbers have always released tracks more on the humorous than innovative side, "Good Vibrations" is really just cartoon techno. It features a hoarse-sounding ET, singing "Hi-Ho, Hi-Ho, it's off to work we go" in Dutch, I presume. Snow White definitely wouldn't like this one, and neither will the majority of British hardcore heads.

★★★★★

### DJ FURY & X-CESS Droppin' Bombs

**Great British Techno**  
The name of the title cut sums up the sound perfectly. Funky stomp pervades the beat with a riff that'll get inside your head and haunt you. You won't stop humming it, even when you're safely tucked up in bed. "Blow Your Mind" feels nice and dark, similar to early Top Buzz stuff, but faster, naturally.

★★★★★

### CORTEX Movin' On

**New Sensation**  
Another EP on the trancecore tip, "Movin' On" retains just a hint of gabba. It's also full of tight drum sequencing, modulation and a hypnotic piano. "Scanners", on the flipside, comes with weird FX and more rushy piano chords. Not an instant crowd-pleaser like the previous happy numbers, but it is a very interesting development which offers a new choice for those of us who've been keeping up with the fast breakbeat.

★★★★★

## \* LABEL STABLE

### Label boss, Sean Death, gives the lowdown on HAPPY TRAX

**What did you do before you started the label?**  
We were running 10 labels under the Death Becomes Me umbrella. That's been whittled down to four - Channel 5 (a drum & bass label), Rogue Trooper, Triffic Toons and Happy Tunes.

**What's the difference between Happy Trax and your more established hardcore labels?**

The music is all off its perch! We don't pursue a particular style, we just let the artists do their own thing. If we

like it, it goes on the label. It's as simple as that! Happy Trax was actually a part of the Rogue Trooper imprint for three years. But six months ago, we went independent. We look for the new hardcore talent out there, artists who have got something slightly different to offer. It has to be carefree music. We get thousands of demos and most of them are complete rubbish!

**What's your biggest-selling record to date?**

We've released 17 EPs so far, and the most popular is DJ Vibes & Wishdoka's "Motorway

Madness". It's actually getting re-released with new mixes from The Happy Raver, Jimmy J & CRU-LT and DJ Weirdo & DJ Sim.

**Is that also your favourite record?**

Well, it's a toss-up between that and Force & Styles' "Your Love (Get Down)".

**What are your plans for the rest of the year?**

To develop more in-house artists while continuing to work with more established acts like Force & Styles. We like the sort of music Happy Raver makes. His tracks ("A Touch Of Klass" and "Come To The Rescue") are so full of energy, as well as being very well-produced.

**What do you think of the hardcore scene just now?**

I think it could be at the stage where drum & bass was just before the jungle thing kicked off. 1997 could be the year a happy hardcore artist breaks into the charts. We'd love to see one of the Happy Trax labels in the Top 40!

## VARIOUS ARTISTS Loony Toons

Most Wanted DJs

You can't go wrong if you make this 45-track bonanza part of your CD collection. The three CDs here are mixed by Vibes, Marc Smith and Jimmy J, and each boasts a couple of exclusive tracks. On Vibes' CD we have DJ Ham's top remix of Infernus' "I Want Your Love" beside Sy & Unknown's "Rollercoaster", as well as biggies like Force & Styles' "Your Love (Get Down)". Marc Smith's selection is similar to his last album on DJs Delite, mixing in D-Tox's "Psychopath" with DNA-meets-Dougal. Jimmy has picked out the piano version of DJ Reno & Eatsum's "I Got Something", the Bass D and King Matthew remix of "Everybody Here Tonight" by Jack Speed, and another Scott Brown mix of El Bruto's "Let Yourself Go". All of them jewels in the crown of monster toons.

★★★★★



## ALBUMS

### VARIOUS ARTISTS Mental!

**Fuse**  
The Fuse imprint follow up their widely-praised "Tonz Of Techno" compilation LP with further happy hardcore madness. Here we are presented with 15 tracks of pure, unadulterated fun from DJ Happy Raver & The Smile-E, DJ Ham and Sy & Unknown. Many of the tracks are from lesser-known acts such as The Third Mann and Sub State, who may not be big names yet, but their thunderous beats will certainly not disappoint you.

★★★★★

### VARIOUS ARTISTS Happy Fever 3

**Punch**  
The tracks appearing here have all been carefully selected for you by that most respected of producers and DJs, Ham. He has mixed them up on the second CD, and if you can take the pace, seek this one out. Kicking off the proceedings with the superb sound of DJ Vibes





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## Soul

Reviews by BOB JONES

VITAL  
single

## NU COLOURS

## Do You Wanna Go Back (To When)

Wildcard

One of the many tough cuts included on their latest album giving the world their very own special kind of nu soul grooves. Superb vocals, as one would expect seeing as this quartet come out of the church, and perfect production from the funky ginger himself, Simon Law. This deserves the backing of everyone who has soul in their hearts.

●●●●●

## SINGLES

## LA GANZ

## Like A Player

Jive

Smooth as silk, but sung with the conviction of a bullfrog with a very sore throat. Production-wise this is pretty spot on but meaningful tunes don't come easy. Go back to go and start again.

●●●○○

## PATRICK HARRIOTT

## Forbidden Fruit

white label

Now we get to the real nitty-gritty. Superfluous vocals over a mid-souful beat from this "unknown" Patrick, who is looking to put pen to paper. This geezer's harmonies are amazing, memories of Earth, Wind and Fire enter the brain and that can't be a bad thing. With the production by Mark Stubbs and written by Vincent Chenais and Pauline Sellars, this is one of those rare hidden gems which deserve better times. Faultless and one to search for. Come on big boys, get those cheque books out.

●●●●●

## MNB

## Dreamin'

Columbia

This is very cute and sounds a bit like Michael Jackson on a mellow tip, but that's where the similarity finishes. Another example of bland songwriting and a complete lack of effort in the vocal department. Very boring.

●●●○○

## MARTINE GIRAULT

## Revival

RCA

The original underground street soul song gets new lease of life on another label. How many more versions of this tune do we need? The original lick still stands head

## BLACKSTREET WITH

## DR DRE

## No Diggity

Interscope

Real head nodder stuff, sung (or maybe I should say spoken) at a slow 'n' low pace, the attraction of tune, apart from the good doctor stating the case, is the rawness of production. So loose, it doesn't touch the sides. Yes, this kicks.

●●●●●

## LEWIS TAYLOR

## Whoever

Island

The second track pulled from his acclaimed debut album. Vocally and production-wise, this is very Marvin Gaye. But that's no bad thing in the current sea of whining r&b "let's-all-sound-alike" voices. Stripped and raw with that magic live feelin', this is nice.

●●●●●

## BEVERLY KNIGHT

## Mutual Feeling

Dome

A nice song, sung with conviction from a lady who I think has better things to come and deserves some better days as well. The final result is a lot better than most and the respect is there from the UK crews. Go on lady sing the song.

●●●●●

## MICHELE

## Do Me Baby

Jive

Of all the cuts here, and there are four of 'em, the radio mixes hold up the best. The song ain't that memorable but Michele's vocals

and shoulders above everything else. For a true gauge, we'll have to wait for when, and if, the album is released. If it's the same as the Japanese issue, it's got some real blenders on it. As for this, I'll leave it up to you lot to decide.

●●●●● (for the original)

VITAL  
album

## TERRY CALLIER

## TC In DC

Premonition

They say all good things come to those who wait, and it's taken 14 years for this track to see the light of day. But here it is, a "live" session of the folk/soul master and friends recorded in Washington DC in 1982. Even the time factor hasn't marred the unbelievable vocal performance on this gentle, spiritual workout. It was made on the road and it captures the feeling perfectly.

●●●●●

manage to deliver. I'd love to hear her sing something which actually suit her voice. Keep an eye on this sparrow as she'll definitely come good one day!

●●●○○

## MARK MORRISON

## Trippin'

Wea

The Mack returns with this lush ballad to show us once and for all he's not just a one-hit wonder. Not as instant as his previous outings but all the same, "Trippin'" has smoothness written all over it. Tight harmonies and a beat to send the ladies into paradise.

●●●●●

## YOYO WORKING

## Hold On

white label

This is one tough mother of a song and at last, voices with the right

attitude. It's the Terry "Juice" Jones workout which stands up and fills the space. Absolutely excellent vocals, which give everything, and the strings 'n' things in the back work lovely.

●●●●●

## ALBUMS

## VARIOUS ARTISTS

## Cool Tunes

Ripe

A boxful of goodies, fully ripened and ready to eat featuring among others, the dulcet tones of Isaac Hayes, the Diplomats and Celia Ray alongside Kim Waters, Mr Blank and the soulful sax. Cool tunes indeed for those cooler winter nites.

●●●●●

## EXODUS QUARTET

## Way Out There

Instant

Originally put together by a top production team fronted by one Eric Hilton, the Exodus Quartet let their backdrop of funk, jazz, hip-hop, ska and salsa brew together for a heady mix of what the purists call Acid Jazz. However, those in the know prefer to call it good music. Respect all the way for the purists and ready collection of club classics for tomorrow. Nineties-style fusion rules okay!

●●●●●

## LUTHER VANDROSS

## Your Secret Love

Epic

The big man returns once more with a credible mixture of sweet soul rhythms and songs with real feeling as the bottom line. A few of us thought he had been put out to stud in the land of glitz, glamour and cabaret, but now it's time for us to eat humble pie. A faultless performance from Vandross, or should I say "The Voice".

●●●●●

## MINT CONDITION

## Definition Of A Band

Perspective

One thing can be said of Jam and Lewis from Perspective, they sure know where the future of soul lies and they never sign voices which can't cut the ice. "Definition Of A Band" could almost tie as the Vital Album this month, its production is faultless and all the songs are rather yummy. A record even your grandchildren will be proud of. Timeless and so bloody soulful.

●●●●●

## ★ NIGHT OWLS

## FISH takes us on a tour of his Derby soul club, Simply Soul

## WHERE:

The Coliseum in Derby. For information, call 01162-375-461 or 01162-601-527. The venue only holds about 150 people. Admission is £4 for members, £5 for guests. Club membership is available on the door. Current membership of Simply Soul is around 500.

## WHEN:

Sort of monthly to every six weeks. The next night is on Saturday, December 7. The venue is used for other clubs as well, so we have to fit in around them.

## RESIDENTS:

Fish and Graeme Ellis.

## GUESTS:

So far, we've had Bob Jones, Snowboy, Dean Johnson, Terry Jones, Mike Stephens and Simon Phillips spin for us.

## MUSIC POLICY:

It's pretty varied, but we play real soul music. You won't find any hip hop or swingbeat. It's classic soul from the Seventies right up to today's promos.

## DOOR POLICY:

There's no dress restrictions and we're not a retro night, so you can wear what you want.

## HISTORY:

I've been DJing for around 10 years. We started Simply Soul at Thorne, near Doncaster, two and a half years ago. I lived in Leicester and moved to Derby at the start of this year because it was getting hard promoting so far away from home.

Also, Derby is very house-oriented city, so there was a real gap in the market for this type of club.

## BEST MOMENT:

It probably dates back to the Thorne days. We did a night just after Christmas when Max Rees from Cambridge was DJing. Christmas had been good, but this night just topped it off. The vibe was absolutely brilliant.

## WORST MOMENT:

It was probably this August when we had a very poor attendance. I was feeling a bit deflated but it's picked up since then.

## CONTENTIOUS COMMENT:

A lot of people aren't willing to listen to new sounds. The policy here is predominantly to break new act, like Ann Nesby, Incognito and Nu Colours, although we do mix in a lot of classics. I hate it when people come and hassle me for the same old tracks time after time.

## WHY SPEND AN EVENING AT SIMPLY SOUL?

Musically, we are very specialised. There's no commercial side. We play a good selection of real soul music. That's it.

## BOB JONES SAYS:

"A lot of the soul clubs up north are traditionally based around northern soul and the trainpotter collectors. What's great about Simply Soul is that Fish and Graeme take an open-minded approach to the dancefloor. They're into the new music and they play it."

● The next Simply Soul night is on Saturday, December 7



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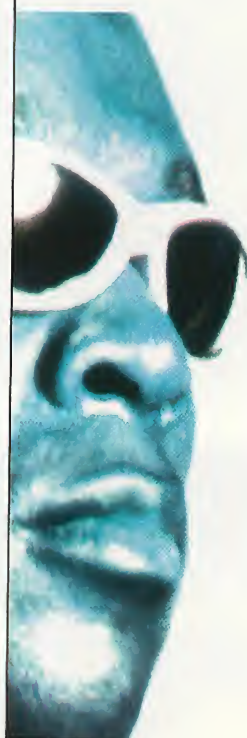
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# Hardbag

Reviews by JOEY BOLSADURA

## SHARP BOYS Sharp Tools Volume 2 Sharp

Three untitled underground house tracks, two Sharp Boys, one masterpiece on vinyl. Yet again, Steven and George make jewels of their tools, on this, the sixth flawless release on an imprint which is redefining the sound of quality UK house. Spun by both Malcolm Duffy and Steve Thomas at a recent DTPM to undeniably crowd-pleasing effect, this is an EP to pump yer rump large-stylee. Scarily good.

★★★★



## SINGLES

### RED SUN

This Love

Hooj Choons

Having spent the past five years beef bayonet the dance artists in western Europe, Red Jerry, Hooj Choons' head honcho, has finally released his own debut cut, "This Love." Thankfully, the waiting has been worth it, as you'll soon find out by checking the superlative "Longredsun" mix. Hard, pumping trancey house with a delicious break and a more underground feel than most HC material, it is decidedly fierce stuff. The future sound of Hooj, perhaps?

★★★★

### OUTRAGE

Tall 'N' Handsome

Positiva

Tall, handsome and with a 10-inch beef bayonet to match, no doubt. Some guys have all the luck. Yup, the all-time handbag classic gets a re-release with remixes supplied by Nush, new boys Dex & Jonesy, Sleeping Lions and the luscious SJ's other half, Baby Doc, whose reworking predictably does the biz rather largely. Worth a spin, if your crowd aren't already sick to the tonsils of it, that is.

★★★★

### T-EMPO

The Blue Room/The Look Of Love

frr

The follow-up to T-Empo's 1994 "Saturday Night, Sunday Morning" sees the return of top flight DJ Tim Lennox, Colin Thorpe and Adam Clough, with a oh-so-smooth, Top 40 chart-bound production. This time around, the vocals on both cuts are particularly fierce, thanks to Home's old door-girl Fiona Bell, and the additional soulfulness of Manchester session songstress, Doreen Edwards. It should be huge, especially north of Watford.

★★★★

### SJ

Fever

React

Originally released on hard trance label Opium Records, "Fever" was signed to React by Steven React before he left to set up the superb Sharp Recordings with his partner George Mitchell. Unsurprisingly, then, the track is already causing some seriously high temperatures on the mixed/gay scene, and looks like crossing over big time. By the way, remixers read like a Debetts book of hardbag peers, Aquarius, Tony De Vit, Baby Doc and Sharp. This will be massive.

★★★★

staples Rollo & Sister Bliss, you can expect this to soar as freely as the lady's voice. Gorge.

★★★★

### VEGAS SOUL

My Life

Bellboy

Scottish house with a tuff edge, Aberdeen-based Bellboy (and its sister trance label Hook) have been delivering the goods for quite a while now north of the border, as any regulars of the sadly-missed Joy night will tell you. Here, label honcho Chris Cowie serves up "My Life", "Beyond The Belt" and "Fine Funk", a trio of high quality excursions into predictable but nonetheless enjoyable territory. Already big in Europe, apparently.

★★★★

### SUNGLASSES RON

Feel Da Beat

white label

Take off his sunglasses and you'll find Ron rather resembles Tall Paul Newman, Gallery resident and producer of this crowd-pleasing fantastic pumpathon. Relentless fun coupled with predictable but precise programming, "Feel Da Beat" ain't set to win the Mercury Music Prize, but more importantly, it will rock an up-for-it dancefloor like a Hooj Choons classic on a TNT promotional night. Just try not dancing to this one.

★★★★

### F-ATTACK

Crazy Bolt

Overdrive, Germany

As ever, top quality hard sounds from one of Germany's premier imprints. "Crazy Bolt" is a full-on pounder set to cause musical mayhem at Garage, Trade and bedrooms everywhere, while fab flipside, "Mission Internet", is a damn (web) site better than much of the most over-hyped technical innovation of our decade. Mind

## FRIENDS, LOVERS & FAMILY Still Life

Lush

From the multi-coloured abstraction of its Wilf Frost-designed cover through to the last chord of the final track, "Form Feminique", the double-disc "Still Life" is a four-star tour through contemporary melodic electronica of exquisite taste and eminent collectibility. Think 20 tracks of supreme quality boasting influences which range from dub via house to drum & bass, all crafted into an accessible whole by Friends, Lovers & Family's ear for melody. Think contemporary. Think dancefloor and home listening. And think of buying this album now.

★★★★



you, have you ever visited one of those on-line sex shops? Or the dildo museum in San Francisco? You have? Then get a life, take off that anorak and try the real thing, big boy...

★★★★

### FREE FALL

Hands Up/Solid

4 Play, Holland

There's nowt wrong with a heavy session of 4 Play, particularly not when it leads to something as pleasurable as this twin-tracker from the land of pumpin' house and super skunk coffee shops. "Hands Up" from DJ Randy is just what you'd expect from an imprint owned by BPM, while "Solid" on the flipside won't crumble when you put it to the dancefloor heat test. Suitably pumpastic tracks all round.

★★★★

## ALBUM

### TASHA KILLER PUSSIES

Shake 'N' Vac

Bag

Tash swaps her feather boa for a feather duster and releases her album, "Shake 'N' Vac", an ode to the art of housework, apparently. Kicking off with her best known cut to date, the much played and much loved trancer, "Hoover Baby", the LP also features the uplifting tribal sounds of "Bongo Bananas", "Desire" is techno-tinged pleasures and the trip hop subtleties of "In Your Dreams". Killer pussy, maybe. Killer album, maybe not. Rather like the subject matter, it's sometimes enjoyable, sometimes a chore.

★★★★

● All imports supplied by Pure Groove Records, London. Telephone 0171-281-4877

## NEEDS MUST

### The 10 things SJ couldn't live without

#### Strawberry Laces

You know, those highly addictive strawberry-flavoured strips of heaven you get in sweet shops. I'm hooked on them cos they're as fun to chew on the dancefloor as they are in the studio!

#### Terry De Havilland Shoes

I'm a total shoe junkie. A fetishist, even. At the moment I'm stomping my way through my thirtieth pair. Terry's shoes are simply the best and are essential club wear, and.

#### Baby Doc

The dishiest man ever! Mmmmm! Mmmmm! Tasty! I'd better not say any more or I'll get into big trouble! Mi amor!

#### My Five Cats And Hog The Dog

With this lot, my house feels rather like a shelter for waifs and strays! I suppose you could call it animal eccentricity, but I love them.

#### Trade

Where else? What more need I say? It's the only place to be on a Sunday morning at 4am.

#### My Military Landrover

It's tough, rough and fun to drive. Nobody messes! And it's probably the best pulling machine around.

#### Marks & Spencer's Chocolate Eclairs

They're so creamy and chocolatey, once I pick them up, I just can't stop eating them. Don't come between me and my chocolate eclairs or there'll be serious trouble!

#### The Kitty Lips Girls

Because Friday nights at the Mars Bar have that girly flavour we all love... Know what I mean?

#### My Bed

I couldn't live without it, but I never see nearly enough of it. And there's nothing quite like settling down with a fluffy quilt, two comfortable pillows and the partner of your dreams. Mmmmm...

#### Hoffnung

You haven't lived until you've heard his Oxford Union speech. It's quite superb. Unmissable.

● SJ's 'Fever' is out now on React





# Downtempo

Reviews by **CALVIN BUSH**

## WALDECK Northern Lights

Spray, Austria  
Essential smooched-out smoking gear from Austria with Kruder & Dorfmeister on the trippy, lover's dub production duties, natch. "Aquarius" is that hippy song from "Hair" given a seriously bluesy, spaced-out licking while "Moon" is slow-burn acidic torch-song vibes wouldn't be out of place on Massive Attack's "Protection". As the song says, "Visit the stars". And why not do it in this Philly Blunt-shaped rocket. Puff-tastic.

★★★★



## SINGLES

### FREESTYLE ORCHESTRA

Mass Confusion  
Underground Vibe  
Better known for his garage-style productions, this drowsy little 10-inch from Sweden's Johan S tips is more than a stoned, jazzy nod of the head toward Ballistic Brothers territory. The shuffling dope beats, gently sublime sax trills and a most wonderfully summer hip-hop feel make the "Jazzheads Main Mix" the kind of track more normally found creaming the top of a Gilles Peterson set. This slice of dope is well worth seeking out.

★★★★

### GRIZZLY

#### Up Through The Down Pipe

Echo Drop  
Seriously moody, broody toker's jazz from Neil Waters, some-time Chris Bowden collaborator. The "Original Joint" is the one to head for, a delicious mesh of menacing bass, strung-out beats and the kind of trumpeting which messes with your mind like a mescaline worm. Mixes come from Karma and DJ Assassin.

★★★★

### DANMASS

#### Breakout

Dust2Dust  
Rising, phoenix-like, from the ashes of top underground indie imprint, Dust, Dust2Dust's second outing should tidy things up on the ruffer dancefloors. The original mix does the funky hustle, however it's the "Outbreak" version that damages like a pill-up Punisher. Half-breakbeat, half-funkadelica, with a vocal line demanding we "break down the doors" and a 303 sound which wigs out like killer bees, it's one for the whole chemical family, pops and all.

★★★★

### VARIOUS ARTISTS

#### Nu School Collection

Street Plastic  
Lurking in the twilight world of the freestyle, sampling-happy block party animals, these five tracks are as furiously groovesome as they are irreverent. Cut And Paste's "Watch Me Rollin'" rocks out on some sharp scratching and hip hop

attitude, the Mighty Supernaturals cut up Ian Dury and the excellent Freestylers revisit Planet Rock for a fantastic chunk of Vocodered electro boogaloo.

★★★★

### CHRIS BOWDEN

#### Life Support System

Soul Jazz  
Taken from his thoroughly essential "Time Capsule" album, "L.S.S." continues wunderkind Bowden's strange journey into futuristic jazz galaxies. Remixed into a glorious dub excursion, "L.S.S." is excellent enough. But then the flip-side is double-grooved, meaning twice as many of Chris Bowden's string-soaked ambient landscapes as you'd expect. "Message From A Black Hole" is, frankly, crushingly beautiful. Ingenious concept, ingenious music.

★★★★

### LHB

#### The Pleutonique EP

Bolshi  
Another of those labels currently riding high on the current British amyl nitrate-acid-breakbeat wave, Bolshi's acts are clearly fans of all things Chemicals, Hawtin and Prodigy-oriented. The four tracks here are so adrenalin-fuelled and steroid-pumped you can practically see the veins popping as the 303 pressure and slamming breaks pound around with ever-increasing force. Potent stuff.

★★★★

### V NECK

#### Woh Yeh EP

Emote  
"Woh Yeh" in its original form is unquestionably this month's "one marble short of a full set" winner. Misfiring electronic effects shoot off at tangents while some geezer shouts "woh yeh!" over a dubby bassline. Flip over for the excellent "Dubbing The Toast" version, a superb thudding, skankmungous dancefloor slayer.

★★★★

### FUTURECORE VERSUS

#### SYNCHROMESH

Combat Squad/Bottom Of The Box  
Fused And Bruised  
Continuing the booming bass assault of top new imprint Fused

And Bruised, this is very much a Dr Jekyll and Mr Hyde affair. First, Synchromesh transform "Combat Squad" into a nuclear mash-up of acidic breakbeat fury. While over on the flip, Futurecore take things down to a lumbering, slow 'n' low tempo with a monstrous bassline before grating in some slasher guitar loops. Ab FAB stuff.

★★★★

### SECOND FRONT

#### The Question EP

Tumblin'  
A tidily diverse four-tracker from Middlesborough, it's "Question" and "Escape" that rule the roost here. Gutsy enough to feature in an adventurous deep house deck technician's set, both light a slow-burning fuse to Herbert/Muzique Tropic-style lushness but could just as easily be pitched down to 110bpm. The sharp electro-funk of "The Won" and super laid-back breaks of "Flip-Flop" complete this package.

★★★★

### ZEND AVESTA

#### South Of Heaven

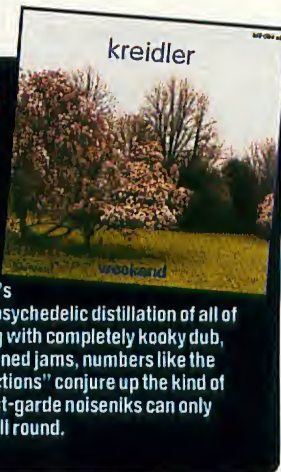
Versatile, France  
Versatile are the label who gave us the wonderful I:Cube. The rather strangely-named duo whose funky-jungle double-pack strengthened Source's claim to be the world's best imprint. And three tracks that veer from swirling, dreamy Detroit ambience through superfly to hip hop jams complete with a hand-raising factor of 10 and ending up at a totally deranged electronic breakbeat killer. Versatile is the word, indeed. And the business.

★★★★

## KREIDLER Weekend

Kitt/PIAS, Germany  
The influence of Tortoise and the avant-rock brigade has clearly taken root in Germany, revitalising the country that once gave us Can, Neu et al. "Weekend" comes on like some post-modern quasi-electro remake of Pink Floyd's "Ummagumma". It's a wonderful psychedelic distillation of all of rock's weirdest moments. Bristling with completely kooky dub, brittle electronics and rambling stoned jams, numbers like the supreme "Traffic Way" and "Reflections" conjure up the kind of fertile soundscapes that most avant-garde noiseniks can only dream of. Top Teutonic twiddling all round.

★★★★



## ALBUMS

### THE DETROIT ESCALATOR CO

#### Soundtrack (313)

##### Ferox

What with excellent albums already from Tony Drake, the superb John Beltran on Peacefrog and now this, America is truly mining a rich seam of fascinating, organic ambience this year. The creation of the fertile mind of Detroit old-hand producer Neil Oliviera, these eight tracks glow like phosphorescent lifeforms settling on new planets. Skittering drum patterns, opulent waves of tranquil melodies and a keen ear for sharp street samples combine to make this cut the sound of Detroit dreaming of a Utopian escape. An anthem for doomed truth.

★★★★

### TARAN

#### Mod And Mini And Space Age

##### Compost

The day Munich's Compost release a dull record is the day this column will up and move to Sidcup to run

a haberdashers' franchise. Which, thank goodness, it won't have to for quite some time if they remain as excellent as this. Somewhere between Weather Report and Hacienda, the teutonic Taran trip merrily between madcap electronic fusion and LSD-fuelled phuture-jazz into a delightful fantasy world that's kitsch, quaint and mostly just delectably cool.

★★★★

### THE 13TH SIGN

#### Da Story Never Ends

##### Delancey Street

Unlucky for some, maybe, but The 13th Sign's 13-track debut album relies on much more than just pure chance and good fortune for its sleek, trip hop vibes. It's not earth-shattering, and some of the tunes will have you reaching for the "seen it, done it" t-shirt, but when the languid yet intricate jams of "Take Me..." and "Happy Time" kick in, all is forgiven.

★★★★

## LABEL STABLE

### Meet Max Iousada and AJ Kwane from London label, ULTIMATE DILEMMA

#### What are your aims?

To bring out new music and to create a haven for people who are passionate about music. And to release music people will continue to listen to in the future.

#### What artists have you released?

Runaways, who are also RPM on Mo' Wax. Misterjon. Req, who also records for Skint. And Raymatics. They're all developing different areas of their sound and looking into performing live. They all have their own style. As a label, we have strong hip hop and jazz influences. We feel like jazz is an attitude as much as anything.

#### What's your best-selling record?

The last EP from Runaways, "Playschool". It's odd because we put it out during the summer, which is usually a really quiet period. There's a mixture of styles on the record. It's a brilliant amalgam of orchestral and soundtrack themes, with really strong hip hop beats. So far, all our records have sold around 2,000 copies.

#### What's your personal history?

We started off working with one of Max's close

friends, Colin, and another partner. Originally, we set up a company called Fruits, a distribution company called In A Silent



Way, the band RPM, a club night and a promotions company called Crosstalk which imported clothes from America and hip hop records from France. However, two years down the line, the sales started to count more than the music did and the creative side all but disappeared. So after we fell out with our partner, AJ and I (Max) set up Ultimate Dilemma in 1995.

#### What are your plans for 1996?

We're hoping to put out the "Lost Breakbeats" album by Mark The 45 King, who made "The 900 Number". We met him in a cafe in New York. He turned to us and said, "If you want breaks, I've got breaks." We're also doing a compilation in January called "Decisions".

● Ultimate Dilemma can be contacted at PO Box 9336, London N1 3HA. Telephone: 0171-704-1386



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# EQ

## Giving good head

### HEADPHONES: TRIED & TESTED

#### JVC HA-D1000

Price: £250.

Appearance: Fantastic. These 'phones look like they mean business!

Sound: Very clear and easy to hear the top end in a club, although they don't quite punch the bass end out enough. But at least you can hear plenty without having to really push the volume.

Comfort: They feel light on the head, but the headphone cushions are a bit rough and may cause localised chaffing after extended use.

Durability: The shells have metal grilles and should withstand serious abuse. They also come with their own special box to protect them during transportation.

Connections: Small and large gold-plated plugs, a screw-in adapter and 15 feet of cable.

**All-Round Use:** The highly malleable headband means you can wear these with one ear off and they will stay put. They should do the trick in the studio, at home or in a club.

**Value For Money:**

Pretty pricey.

**Overall:** Not ideally suited to pounding dance music, but generally of very high quality.

●●●●○



Whatever your preferred pastime, DJing, making music, or frying your brain with excessive decibel levels, **HEADPHONES** are a vital piece of kit. Here we compare the best with the rest...

#### TECHNICS RP-DJ1200

Price: Only available as part of a special offer with two limited-edition, gold-plated SL1200 turntables for a total of £999.99.

Appearance: Very smart. A nifty design means you can swing the shells up and lock them out of the way, as shown below. They also have Technics printed on them for ultimate posing value.

Sound: The kind of quality you would expect from Technics.

Comfort: Thumbs up for the adaptability of the one ear on, one ear off effect.

Durability: Coming in their own special leatherette bag, these headphones exude designer quality. With shells that fold under the headband, they're very well protected for travelling.

Connections: Gold-plated small and large jacks are

provided, the smaller one screwing into the larger for extra security, plus six feet of straight cable.

**All-Round Use:** These are designed as club headphones and work best in that environment.

**Value For Money:** Together with the SL1200s, this package is pretty good value. Technics are considering marketing the 'phones separately, so we'll wait until they set a price before commenting.

**Overall:** Extremely good specialist club headphones.

●●●●●



Technics' moveable folding shells

#### SENNHEISER HD 25

Price: £159.95.

Appearance: A bit ordinary. Sennheiser, inventors of the open-shell headphone, have some gorgeous lookers in their range, but this is the pair they sent us.

Sound: Good, powerful and very true, making them ideal for DJing. Top marks.

Comfort: Very light and could easily be worn for long periods of time without fatigue. The split headband really helps to keep them tight on the head.

**Durability:** While they appear a little fragile, especially the shell arms, reports suggest that they're actually capable of taking a fair bit of abuse.

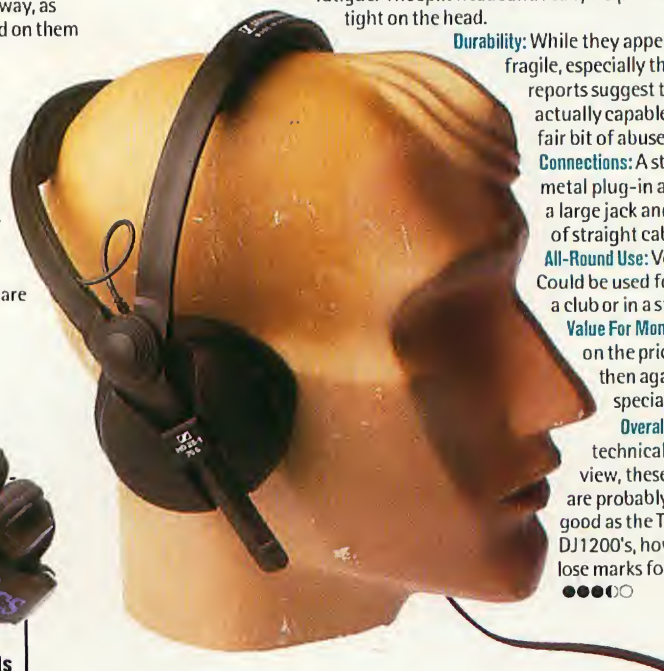
**Connections:** A standard metal plug-in adapter for a large jack and four feet of straight cable.

**All-Round Use:** Very versatile. Could be used for playing in a club or in a studio set-up.

**Value For Money:** They're on the pricey side, but then again, they are specialist phones.

**Overall:** From a technical point of view, these 'phones are probably equally as good as the Technics RP-DJ1200's, however they lose marks for looks.

●●●●○





## STANTON DJ PRO 1000

Price: £108.95.

**Appearance:** They resemble ear protectors, which may give the user a certain industrial chic, but little else. Coming in an unfortunate pink hue doesn't help matters, either.

**Sound:** Very bassy. It sounds like a club in there! Not much good for home use, but for picking up the frequencies you need in a loud club environment, they're absolutely perfect.

**Comfort:** Extremely comfortable and closed. Ideal for DJing, but less so for studio work.

**Durability:** A sound construction and a simple design, with the wires disappearing into the shell.

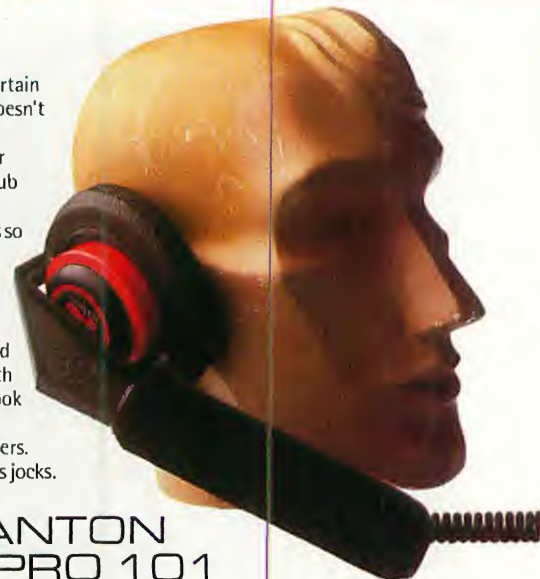
**Connections:** A large, gold-plated jack and nine feet of straight cable.

**All-Round Use:** A bit intense for leisure listening and not really suited to studio work, but great for DJing. They would also be good with a Walkman, although you'd need another adapter and you'd look like Cyberman.

**Value For Money:** Good DJ 'phones for £50 less than the Sennheisers.

**Overall:** Apart from that awful pink, these are perfect for serious jocks.

●●●●○



## STANTON DJ PRO 101

Price: £71.95.

**Appearance:** These look like they should be on sale in an Ann Summers shop. They might also be mistaken for an announcer's mic from the golden age of radio.

**Sound:** Fine when held to your head, but rubbish when you try to cradle them because you can't press them hard enough to the ear.

**Comfort:** Using these headphones as intended, they're fine, but try lodging them between the side of your head and your shoulder and you'll soon resemble the Hunchback Of Notre Dame.

**Durability:** They look like they would break at the first sign of stress. The shell is actually fine, but the connections to the handle are flimsy.

**Connections:** A gold-plated large jack and three feet of coiled cable.

**All-Round Use:** Virtually useless for everything. These really are a weddings and bar mitzvahs job at best, and even then you'd need to keep your fingers crossed.

**Value For Money:** Appalling.

**Overall:** Avoid. A resounding half point.

●○○○○

## JVC HA-D 727

Price: £49.95.

**Appearance:** Pretty cool looking, especially the great double headband.

**Sound:** Not bad overall, although the shells aren't designed to pump out the pressure and lack the clarity needed in a DJ booth.

**Comfort:** They feel a bit loose, as if they'd slip off your head if you got too carried away.

**Durability:** The hard plastic design seems rugged enough.

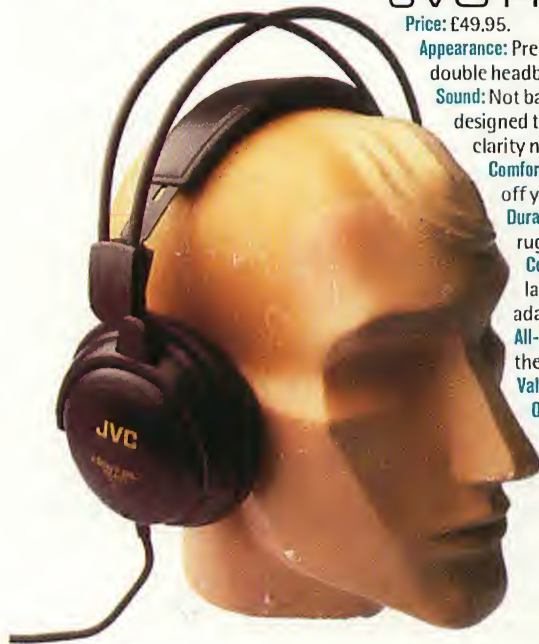
**Connections:** Gold-plated small and large connectors with a plug-in adapter and 10 feet of straight cable.

**All-Round Use:** Could be used for DJing, in the studio or with your personal stereo.

**Value For Money:** Very reasonably priced.

**Overall:** Unspectacular, but for that price most people would be quite happy with a pair.

●●●●○



## VIVANCO SR 2000 IFL

Price: £129.99.

**Appearance:** With a vile logo, they're not as stylish as they could be.

**Sound:** Excellent clarity and easy to mix with. A thumping 10 out of 10 for quality.

**Comfort:** With Vivanco's superb elasticated headband arrangement, it's high marks yet again.

**Durability:** Soundly put together.

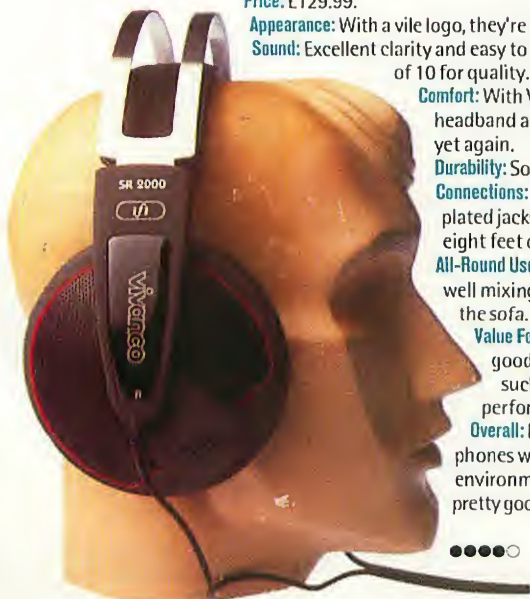
**Connections:** Big and small gold-plated jacks, an adapter, plus eight feet of cable.

**All-Round Use:** They perform as well mixing as they do on the sofa.

**Value For Money:** Very good value for such high performance.

**Overall:** Brilliant phones which suit any environment. And at a pretty good price, too.

●●●●○



## VIVANCO SR 606

Price: £44.99.

**Appearance:** Pretty good, especially for the price. Mind you, the logo could do with some work. It looks like it's been nicked off a Seventies low-budget British hi-fi.

**Sound:** Not at all bad, although they lack some oomph around the bottom end.

**Comfort:** Nice tight leatherette cushions.

**Durability:** Suitably sturdy.

**Connections:** Small and large connections, a plug-in adapter and seven feet of coiled cable.

**All-Round Use:** A very versatile set of 'phones.

**Value For Money:** A brilliant deal.

**Overall:** Very impressive for the price.

●●●●○



## VIVANCO SR 750

Price: £59.99.

**Appearance:** Super-sexy modern styling.

**Sound:** They aren't closed enough or powerful enough to compete at club levels, but they do offer a clarity of sound at lower levels which is hard to match.

**Comfort:** The elastic headband means you don't need to adjust the shells, which is superb. These phones are so light you could forget you're wearing them.

**Durability:** Virtually unbreakable.

**Connections:** Large and small gold-plated plugs, with an adapter and nine feet of cable.

**All-Round Use:** A bit under-nourished for DJing, but otherwise great.

**Value For Money:** High quality for the money.

**Overall:** Louder than the 606s, these are the best sounding hi-fi phones of the selection.

●●●●○





## God's Gift

IT'S BLUE, IT SOUNDS GREAT, BUT BEST OF ALL, JUST LIKE THE OLD DAYS, IT'S GOT KNOBS ON! THE **YAMAHA CS1X** LOOKS LIKE IT COULD START A BIT OF A KNOB REVIVAL

At long last, the demand for analogue control is filtering through to the synth manufacturers. Roland and Novation have both waded in with quite spectacular success, while other hands-on controllers have been developed for all manner of operating systems.

It was Yamaha who brought us into the digital age with the DX7 back in the mid-Eighties. While many of their synths and modules have become considerably easier to programme than the arcane and frankly terrifying DX7 method, the CS1x will surely become a flagship synth for others to copy.

Apart from looking great with its distinctive blue livery, the CS1x (also known as The Blue Synth) has all the knobs and buttons you need to get results fast. But first, a quick run-down of its features. It has 480 AWM2 instrumental voices, most of which are similar to the sounds you'll find in Yamaha's excellent tone module, the TG 300. There are 11 drum kits in there (including, yes, a 909 and an 808, plus a hip hop kit and one apparently suited to drum & bass). But the real killers are the 256 "performance" sounds (all of which were programmed in the UK, cue "Rule Britannia") to suit our own tastes in dance sounds. Chances are these will be the sounds you regularly use, while the other 480 will wither away through neglect. The unit has 32-note polyphony and 16-part multi-timbrality, unless you use a performance sound, in which case you can have 12 "normal" sounds and one performance sound.

Four knobs give you immediate access to cut-off, resonance, attack and release, while two others can be assigned to whatever else you like. For example, one can thicken sound using the machine's internal FX (which are very meaty and include delays, reverbs, distortion and EQ), while another can vary the arpeggiator speed. Did I say arpeggiator? Yes, I did. The Blue Synth has 30 arpeggiator patterns and with this kicked in plus a few sweeps of the filters, the CS1x soon sounds blinding.

Another superb feature is the ability to save two versions of the same sound in "scenes". Select the sound you want to start with, save it as a scene using one of the two buttons above the mod wheel, then muck about with your sound and save the result as a second scene. With the two scene buttons activated, you can then morph between the two sounds using the mod wheel.

Getting into the nuts and bolts of the synth couldn't be easier, thanks to a panel of knobs and switches on its right. It really is intuitive and simple to understand, no scrolling through pages of parameters here just to tweak an envelope.

A nice big LCD gives you all the information you need, and the whole thing can be hooked up to the serial port of an Apple Mac or PC, where it will act as both a MIDI converter (if you haven't already got one) and a MIDI patch bay of sorts.

A totally fantastic synth which, as yet, has no peer in this price range and is bound to influence the way future machines are designed. Full marks to Yamaha.

**WHAT IS IT:** Yamaha's blue synthesiser, stuffed with great sounds and features all of which are very easy to use  
**COST:** £599.00

**CONTACT:** Yamaha on 01908-366-700



## DEMO DERBY

TOMORROW'S PRODUCERS TODAY

**Name:** Blute

**Contact:** 0181-979-9950

**Muzik's Verdict:** Kicking off with a lazy breakbeat patter, Blute (aka Robin Brunson) creates chemical beats for the slo-mo generation. "Steprock" feeds us small snatches of ghostly voices blended with a downtempo violin loop. The whole track then slows down to release the military snare rolls which take us through a mad acid workout, half jungle, half trance.

"Reggie Sknaks" plays on a reggae/digi dub theme with a harder edge, pushing the beats faster and faster. Lots of reverb, skankin' bass licks and a "Papua New Guinea" sample prove Blute's musical agility.

Both tracks are very solid and with a little bit more production work and studio time spent on them, Blute could sit comfortably alongside breakhead bods on, say, Skint or Wall Of Sound. Recommended.

**Name:** Sense Of Understanding

**Contact:** 01895-623-485

**Muzik's Verdict:** Phil Bennett sent in two tracks reminiscent of the progressive house vibe with a Nineties edge. "Haven", the first track, is a mid-tempo, four-to-the-floor number with some very interesting FX but slightly clichéd drum rolls. When the dark synths loom overhead and the strings start up, it all goes burly house 1993-style.

"Shakuhachi", with its floaty pan-pipe intro, leads us in to a funky bass-driven track which, combined with its Plastikman-style drums and tight production, definitely shows a Sense Of Understanding. Give this man a studio and a pile of acetate, and he'll probably deliver a club classic.

**Name:** Mellofonie

**Contact:** 0114-268-3208

**Muzik's Verdict:** "Flutejuice" (hmmm?) glides through a forest of ethereal drum & bass with lots of squawks, twitters and dripping water noises. All the "natural" sounds tend to cover up the underlying rhythms which are, in fact, very strong. With "live flute by Sally" and tight drum programming, the only problem is it might get picked up for one of those deodorant ads set in a rain forest!

"Applebelly" starts with Dennis Hopper philosophising in "Rumblefish" and goes for a slightly more downtempo standpoint, while still retaining its momentum. Lush production and a bright future in advertising!

**Name:** Supergrover

**Contact:** 0802-882-652

**Muzik's Verdict:** A steppa's drum & bass tune with some interesting sounds. Pulsing sub-bass rides underneath shattering breaks, raucous guitar riffs and an incredible cartoon-like bongo sample. Quite dark in general, with only the pianos lightening the mood. In fact, they almost lighten it too much when Supergrover experiments with a variety of keyboard sounds on the same theme. At the least there's a definite future in writing the demonstration pieces for Fisher Price keyboards, but hopefully this man and his sounds will progress into becoming one of the nu skool of junglists.

reviews **Rob Da Bank**

To enter, just send a cassette-only demo with one or two (no more please!) of your best tracks to Demo Derby, Muzik, Stamford Street, London SE1 9LS.



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# wired up

## Techknow

Check out Internet Relay Chat, a real-time on-line conversation site with a few hidden extras

### DISCOVERING INTERNET

Relay Chat (or IRC) for the first time is a bit of a buzz. It's the Internet application which is overlooked by most newbies at the start as they rush headlong into the world of Web pages, e-mail, newsgroups and downloading large programs onto their hard disk which they may never use or look at again.

IRC, on the other hand, is regarded in the same category as Telnet or File Transfer Protocol, something for the computer nerds, now what about some Java add-ins for my home page?

But if you look at the amount of fuss made about last month's Techknow superstar, the still far from perfect Internet Phone, and compare it with what the fully realised IRC has to offer, the results are quite startling.

Put very simply, IRC is an application which allows people, at individual terminals in any part of the world, to communicate in real time on-line with other users. Thus, an IRC channel (the window or page within which IRC communication takes place) may have inputs from Toronto, Tokyo, Tenerife and Tunbridge Wells, all talking/typing about anything from a heroic night out to why Radiohead are crap. Some bands such as Orbital and Oasis have used this facility to answer questions directly from their fans. You can also converse one-on-one, away from the maddening nethead throng, via IRC's fab private room facility. Some users have even ended up getting hitched to people they've met through IRC!

While some channels feature overwhelmingly trivial and anodyne exchanges on loan from Beavis and Butthead ("Oasis suck!" "No, they don't!" "Yes they do!" etc), there is another side to IRC. One much-quoted example of IRC in full effect happened during the Gulf War, when on-the-spot netheads relayed news of air strikes from Tel Aviv as they actually happened. A more recent display of IRC's immediacy occurred in June, when Dublin's O'Connell Street was closed off due to a bomb alert and details of the on-going police search were relayed via IRC by an onlooker in a nearby newspaper office.

With the capability for such up-to-the-second reports, IRC is head and shoulders above any other Net application when it comes to fast-breaking news and events. It certainly beats

e-mail for speed and you get a response right away, making it almost as good as the phone.

GOING ONE-ON-ONE WITH IRC IS EASY. YOU WILL PROBABLY find you already have the necessary software installed on your hard disk courtesy of your Internet service provider's start-up disks. You'll also find some useful tips there on how to use the service. If you don't have either, you'll find IRC clients like mIRC (<http://www.geocities.com/Colosseum/1822/index.html>) or Winsock (<http://www.hkstar.com/~scfung/>) for PCs, and Mac IRC (<http://www.macirc.com>) for Apple Macs are available for immediate download. Your next step is to connect up with an IRC server. You can find some useful IRC beginner websites at <http://www.cyberiacafe.net>, <http://www.metaverse.com/cyber.html>, <http://www.ping.be/~ping9710/login.htm> and <http://www.dal.net/servers/index.html>. These can serve as your first step into the IRC arena. Enter the URL in the appropriate place and, if you like the look of what's going on, then click Join, type in a name or nickname and enter the fray.

While the service is predominately text-based, there's plenty of new software becoming available all the time, with such additions as graphic icons and cool idents to make IRC more of a visual treat. It's also a brilliantly economical way of having a chat with someone on the other side of the globe via the private room facility (a password-controlled private channel which only you and those you choose to give the password to can access). You can also set up your own channel to chatter about any topic under the sun by using the Create command on your IRC client.

But the best thing about talking on the IRC is its relative anonymity. Here, you truly can be anyone you've ever wanted to be. Using any name or nickname you can think of, it is possible to become the devil's advocate for an hour. Express opinions you'd never dream of agreeing with in public. Have a massive argument with one of your best friends without him or her discovering your true identity. Okay, this might be a little difficult because you can be traced back to your service provider and country of origin, but you'd be surprised just how much you can get away with.

So go on, have a go if you think you're 'ard enough!

## BYTES AND PIECES

★ DJ Shadow and James Lavelle made it a double-whammy Mo' Wax webcast with their recent mix session broadcast on the Dazed & Confused magazine website (<http://www.confused.co.uk>). Check in for a repeat performance and news of other DJ webcasts to come.

★ For the best alternative Top 10 on the Net, check out <http://www.fbi.gov/mostwant/tenlist.htm> where Victor Manuel Gerena is spending another week in the hit parade for his part in a \$7 million armed robbery in 1983.

★ Proof that you can over-plug an artist and still get nowhere. A small ad on the UK-Dance website offered users "free records" including "everything ever released by Sarah Washington". The Record & Tape Exchange basement hits the Net.

★ Moby has continued his rock reinvention with a remix of Soundgarden's "Dusty". Hear it exclusively before it appears anywhere else (provided you have access to RealAudio, that is) at <http://www.imusic.com/soundgarden/eurotour>

★ The award-winning site from the coffee and (micro-)chips bunch at Cyberia is one of the fastest we've ever encountered. Littered with numerous links to everything from movie reviews to on-line soaps, its Site of the Day is always worth a look. Take your pick from <http://www.cyberiacafe.net>

★ And about time... The team behind the Yahoo search engine have introduced a version for the UK and Ireland which means you don't have to wade through pages and pages of irrelevant US hits.

★ Loads of outlandish arguments over everything except hip hop going down at the official unofficial Wu-Tang Clan site. Racist comments from a couple of Smashing Pumpkins fans have unleashed a torrent of non-PC abuse. Add your flame or even some Wu-related goss at <http://www.io.org/~kev/>

★ And more hot air on the Net, this time about epic house DJs and in particular (surprise, surprise) Sasha and Digweed. Loads of moaning about the repackaging of what was ambient house/ambient dub for the shiny shirt brigade, with the best comment on the whole "Northern Exposure" affair coming from S.BORTHWICK@livjm.ac.uk: "Since when has a couple of DJs in a chauffeur-driven Sierra been regarded as a 'tour'?"

★ So you want to be a supersonic DJ? Then you should head straight to <http://www.cldc.howard.edu/~ggallant/begdj.html> and get a beginner's guide to turntables, mixers and needles. All you need now is your chauffeur-driven Sierra and a couple of gigs to play.

★ <http://www.thezone.pair.com/email/> is the place to get the e-mail addresses of celebs and screen types such as Brad Pitt and Dr Quinn Medicine Woman. In some cases, it's just an on-line connection to their manager/PR/rep, but you never know your luck.

## CLICK!

The mouse-traps of the month

### Fugees

<http://www.sony.com/music/ArtistInfo/Fugees/>

Everything you would expect and then some from the Fugees page located on the main Sony Music site. Naturally, the page

concentrates on their huge smash album, "The Score", (there's just one mention of their debut LP, "Blunted On Reality", in the band's biography) with lots of extremely laudable if somewhat

low-resolution video clips and the usual RealAudio sound files. Still, as their personal message tells us in tones reminiscent of an old-fashioned fan club letter, the Fugees read every single e-mail they receive. Sweet.

### Orbital

<http://www.rise.co.uk/Orbital/mainmenu.htm>

While the Hartnoll bros may have

been rather quiet of late, their website is certainly capable of making a big splash. Located on the loping Rise site, Orbital's pages are full of cute Java drops and cool

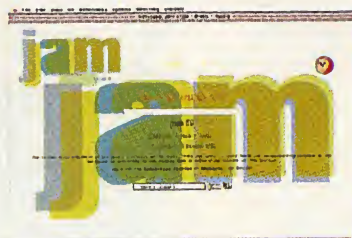
moving icons, besides a huge welter of top background info. Keep your mouse pointed for details of an upcoming IRC session and a repeat of their brilliant Radio One



### Jam

<http://www.obsolete.com/jam>

On the Net to plug a multimedia exhibition of the same name at London's Barbican Centre until mid-December, the Jam site is also a stepping stone to some highly innovative design teams. While all exhibition-goers get an opportunity to go one-on-one with Trip Media's great Virtual Nightclub and the Anti-Rom/



### Fat Cat Cafe

<http://www.fline.com/~tyranny/freemail.htm>

Ever wanted to get your mitts on

Matt Black installation, the on-line visitors can link up with the likes of Tomato, the Ninja Tune-aligned Hex and the very

fine Obsolete site. It's Wired-Up's fave waste of time at present.

### Dancer's Delight

<http://pilot.msu.edu/user/okumura/>

With breakdancing now back in vogue (Schooly D in London at the recent UK Breakdance event, and rumours of breakdancers featuring on the latest Prodigy album cover), the time is right for Dancer's Delight. It's the real deal, with info on assorted styles (B-boying, locking, popping, hip hop, Capoeira), crews such as the Rock Steady Crew and Elite Force and B-boys scenes worldwide. This the old school in full effect.



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# Scanners

## Manga Mania

EVER since "Akira" was first launched on an unsuspecting public, the dance scene has increasingly fallen for the anime action of Manga. Last year, Ken Ishii commissioned a Manga promo to accompany his "Extra" single. The Wu-Tang Clan have got their own Manga comic and Londoners, Genaside 2, will be following suit in the New Year.

Suddenly it seems everyone wants piece of that anime anarchy. To celebrate the general release of the classic "Ghost In The Shell" video double-pack and the launch of the Manga clothing range, we invited Chilli from Genaside 2 and the Brotherhood's Dexter (both self-confessed Manga maniacs) to review 10 of the best anime flicks.



The Brotherhood and Genaside 2



### "GHOST IN THE SHELL"

A complex and violent cyber space adventure where human and machine come together as one.

**Chilli:** "It's alright. Not one of the best. I prefer the older ones because they had better stories. This is too boring, really."

7/10

**Dexter:** "Personally, I didn't like it. I like the cybernetic stuff and the camouflage stuff, but it really dragged on and then ended too abruptly."

8/10



### "AKIRA"

A hyper-reality nightmare where Tokyo is on the brink of explosion as old gods return to do battle with Akira.

**Chilli:** "It's a fucking blinding, can't-go-wrong masterpiece. They should never have made it really, because they haven't made one as good since then. It's a top boy story with top boy art work and top boy

explosions. The animation is 100 per cent excellent and so is the story."

10/10

**Dexter:** "When I watched this one, it reminded me of old 'Marine Boy' animations. I personally don't like it much. It didn't really push my buttons, I prefer the Ninja films."

7/10



### "CRYING FREEMAN"

A prime operator in the Chinese mafia who spends as much time crying as he does killing. A ruthless tale of sex, drugs and violence set in contemporary Tokyo.

**Chilli:** "It's alright apart from the fact that he's always fucking crying. Okay, so he is upset about killing people, but it wound me up every time he fucking started to sob.

And this crap music came on every time he cried. The comics are better than the film."

7/10

**Dexter:** "He cries all of the time because, originally, he was an artist in New York where he witnessed a murder. The Mafia took him and fucked up his head, and turned him into an assassin. What gets me is the way they never show any pubic hair! They'll show everything else, but no fucking hair. With the comic I just get a felt tip and draw my own in."

9/10

### "LEGEND OF THE OVERFIEND"

Chojin, the Overfiend, attempts to unite the three worlds of humans, man-beasts and monster demons into the



Land of Eternity. This is about as dark as they come, with some very unfortunate paedophilia scenes.

**Chilli:** "It's a bad fucking movie because it's warped and sick. It's as violent as fuck with loads of demons raping and pillaging. And I'm not down with that stuff about kids getting raped. The Japanese are a little bit warped when it comes to child porn. Take

out the perversion and you've got a top movie."

9/10

**Dexter:** "Apart from all that child porn shit, it's a really good movie. The stories are deep and really twisted, but when the child porn comes on I just think, 'Why the fuck am I watching this?'"

9/10



### "LEGEND OF THE DEMON WOMB"

"Legend Of Overfiend" Part Two. This one has more gore than you can shake a dismembered limb at.

**Chilli:** "If you haven't see Part One then you won't know what the fuck is going on. It's not as good as 'Overfiend', but the devils and explosions are still really cool. When

I'm watching it my girls thinks I'm fucking mental. Manga actually screened their latest film at our party."

8/10

**Dexter:** "These films aren't the kind of thing you can just skip through. You really have to sit down and watch them properly. I wasn't grabbed by this one, but it was well violent again."

7/10



### "THE PROFESSIONAL"

Totally indestructible to his enemies and totally irresistible to women, Golgo 13 is the ultimate assassin who is forced into battle with the combined forces of the FBI, CIA, The Pentagon and the US Army.

**Chilli:** "Oh, this is a really bad film. It's a top boy James Bond type thing with loads of gadgets. I prefer the ones with demons,

but this was good."

6/10

**Dexter:** "This guy is a hired hand who's been paid to kill somebody who wants to kill him. It's got the best scene where he shoots somebody who's in another building. He fires masses of high velocity shots through the windows and eventually they come out of the other side and kill the victim. It's fucking ruff. It reminds me of a hit I was planning to do back in 1968!"

8/10



### "3X3 EYES"

A five-part series where Dark Lords do battle with mere mortals.

**Chilli:** "You've got to watch them all to make any sense of what's happening. I haven't got the first one and I tried to watch Part Four and I didn't know what the fuck was going on. They're definitely worth watching if you can find the time to get through them.

The soundtrack's shit, though."

7/10

**Dexter:** "The storyline is fucking brilliant but you have to watch carefully. The animation is pretty excellent as well. Would we like our own Manga comic? Actually we've already got one!"

8/10



### "FIST OF THE NORTH STAR"

With civilisation destroyed, ruthless outlaw bikers, mutants and dictators try to set up their own kingdoms. Until the Fist Of The North Star saves the day."

**Chilli:** "If they'd spent as much money on this as they did on 'Akira' it would have been brilliant. The story's so hardcore. It's like beat 'em up video games. It's well violent."

10/10

**Dexter:** "Fucking excellent. They based Street Fighter on this. It's a wicked, Kung Fu-style action film."

10/10



### "NINJA SCROLL"

Feudal Japan sees the start of a bloody tribal war. And Ninja Master Jubea gets caught up in the action.

**Chilli:** "I ain't that bothered about it. I wasn't interested enough to really watch it closely. Not enough explosions and shit."

5/10

**Dexter:** "I think it's better than 'Fist Of The Northstar' to be honest. It's a ruff movie, loads of swords cutting flesh and bad Ninja moves. It's easily the best one, man."

10/10



### "JUNK BOY"

A young journalist with a rampant libido in an anime version of the "Confessions" films.

**Chilli:** "It's rubbish. But if I was 15 I'd think it was hilarious."

2/10

**Dexter:** "All he does all day is get a hard-on and shag everything that moves. Crap."

2/10



# sofa\_report

Need a reason to stay home? Reviews by Martin James, Lisa Carson and Vanessa Wilks

## GETTING RID OF MR KITCHEN

By Charles Higson  
Little Brown Publishing

So you're trying to sell your old car when this geezer comes round to have a look and decides to pick a fight instead. Naturally enough you kill him with a metal candelabra, but then what? Follow our hero as he desperately tries to rid himself of Mr Kitchen's corpse and manages to lose his friends, family, mind and, erm, nose along the way. A coke-fuelled, black humoured masterpiece. (LC)



## IDORU

By William Gibson  
Viking

Cyber-snoop Colin Laney unearths the truth about the proposed marriage between real pop star, Rez, and virtual media star, Rei Toei, and finds a lot more than his senses can handle. This is Gibson at his straightest with a detective novel, which is set in a post-

earthquake future Japan where reality blurs into hyper-reality as naturally as night turns to day. (MJ)

## NUBIAN JAK board game

Kemco Concepts

Since it was first reviewed in Muzik way back, this black edutainment game now encompasses the whole world in it's quest to explore the role of black people in the history of modern civilisation. An extremely entertaining game which is a must for children of all ages and races. (MJ)



## HEAVY

Directed James Mangold  
Artificial Eye

A captivating movie about a lonely, overweight pizza chef and his undying devotion to his mother, and ever increasing love for Callie, a cool and very pretty college drop-out, played by the luscious Liv Tyler. The conflicts which ensue provide a gripping perspective of an obsession. Brilliantly directed by Mangold, and beautiful throughout. (LC)

## WIPEOUT

Computer Game  
Sony Playstation

Yes indeed, the breakneck space racing combined with loads of mega-weapons make this one of the best games around just now. Boasting a total of eight new race circuits, 11 deadly weapons and four racing classes, this latest version of "Wipeout" is essential gaming. The soundtrack, which features Underworld, Fluke, Photek, The Prodigy and a host of others is pretty damn cool too. (MJ)

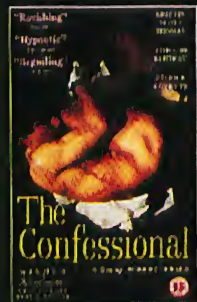


## FLY

By Blink

Thames and Hudson

A showcase of the very best in fresh and funky flyer art. With each card an invitation to come and play, flick through and escape into the heady world of clubs, love and fun. From Pushka to Renaissance, Checkpoint Charlie to Stealth, "Fly" captures the energy, the innovation and the memories. (VW)



## THE CONFESSIONAL

Directed by Robert Lepage

Artificial Eye Video  
Maverick genius of theatre land, Lepage makes his film directorial debut in this dark homage to Hitchcock. Marc Goyette and his brother go on a quest to discover their long-lost father. What they uncover is a complex web of

clues as to his whereabouts as the past and present converge to create a surreal yet stunning thriller. (LC)

## A LITTLE YELLOW DOG

By Walter Mosley  
Serpent's Tail

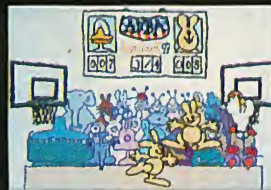
A stylish and tense murder thriller set in the sleazy yet seductive world of hoods, drugs and sexy broads. After many years of going straight, Easy Rawlins, our earnest ex-crook, finds himself entangled with a little yellow dog, murder and the police on his tail. A gritty, gutsy, gruelling yet graceful tale. (VW)



## DUCK CITY CD-ROM

BMG Interactive

From the makers of "PAWS" comes this brilliant spliff accompaniment. There's little point to it beyond pure



mind-imploding laughs and giggle-inducing games. Go one-on-one with the ducks in their basketball festival, Slam Duckin', Patrol Duck City as Robo Duck and build fierce Frankenducks in the Ducklaboratory. Totally quackers. Sorry! (MJ)

## BAD WISDOM

By Bill Drummond & Mark Manning

Penguin Books

A Nineties take on Hunter S Thompson's classic novel "Fear And Loathing In Las Vegas". Follow ex-KLF man Bill Drummond and Mark Manning, the artist formerly known as Zodiac Mindwarp, on their ill-advised quest to the North Pole to sacrifice a statue of Elvis Presley. Two separate warts-and-all accounts make this a classic read which is guaranteed to be talked about long after The Love Reaction and the Justified Ancients Of Mu Mu have been forgotten. (LC)



## FILM OF THE MONTH



## I SHOT ANDY WARHOL (18)

Dir: Mary Harron  
Starring: Lili Taylor, Gared Harris, Martha Plimpton, Steve Dorff  
PLOT: True story about the radical feminist, Valerie Solanus, who

was the founder and sole member of SCUM, the Society for Cutting Up Men, who is better known as the woman who shot and wounded Warhol in 1968. Weaving around the streets and coffee bars of Sixties Greenwich Village, music critic Mary Harron's directorial debut stylishly recreates the sleazy world of New York's underground scene.

HIGHLIGHT: The decadent, amphetamine-fuelled party with a gig by Velvet Underground and an assortment of urban degenerates, acid casualties, speed freaks, rock chicks and Warhol wannabes, this full-on party makes today's clubs look like "Top Of The Pops".

VERDICT: Don't be deterred by the man-hating agenda as spotless acting by Lili Taylor adds a whole heap of humour, and extra laughs which come from Candy, the hormone-popping drag queen. The film illuminates the plastic reality of Warhol's New York. Excellent. (Tara King)

## ALSO RECOMMENDED THE CRAFT (15)

Dir: Andrew Fleming

STARRING: Robin Tunney, Fairuza Balk, Neve Campbell, Rachel True

PLOT: New girl in town gets caught up with a weirdy trio who reckon they're witches. ... Thing is, the new girl is and consequently enables all kinds of petty revenge scenarios to take place. Inevitably, she sees the error of her ways and that's when the cauldron really starts to boil. ...

HIGHLIGHT: A rather worrying plague of insects makes mincemeat of the word "infestation".

VERDICT: Hubble bubble toil and, uh-oh, we're in trouble. (Joseph King)

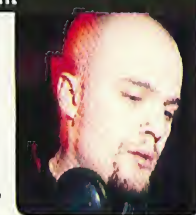
## MAN ABOUT THE HOUSE

Top DJ and Lionrock, Justin Robertson, on his home entertainment

### ON THE VIDEO

"Ed Wood" at the moment. It stars Johnny Depp and he's surprisingly good. It's a true story about this guy who made the worst low budget movies ever. It's a really brilliant black comedy. I've also been watching "The Water Margin" series which are all total genius.

They've spurred me on to a bit of a Chinese exploration.



### ON THE BOOKSHELF

"Wild Swans", a story about three generations of daughters living through the Chinese revolution. I have also been reading "The Life of Mao Tse Tung" which is brilliant. I said I was getting into Chinese stuff. I'll start dressing up like a Chinese warrior soon and do a Manchester "Water Margin".

### ON THE COFFEE TABLE

I'm obsessed with music magazines. I read them all. I find it interesting to see what people think of music. Do I ever go by album recommendations? Not really, I never seem to agree with the reviewer.

### ON YOUR FEET

Nothing. I've got a fine pair of loafers that I put on after I've had my bath. No, I won't be wearing Chinese slippers.

Lionrock's 'Project Now EP' is out now on deCon



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MONTINI - MY HOUSE IS UR HOUSE  
CANDI STATTON - U GOT THE LOVE  
HARDFLOOR - ACPERIENCE EP  
PLAYTIME TOONS - THE SHAKER SONG  
LaTOUR - BLUE (hermes trance mix)  
CHEMICAL BROTHERS - LOOPS OF FURV  
MATHAR - INDIAN VIBES  
HYSTERIX - TALK TO ME (sasha mix)  
BELTRAM - ENERGY FLASH  
JAM & SPOON - STELLA  
DR ATOMIC - SHCUEDELLFLOSS  
MASSIVE ATTACK - UNFINISHED SYMPH  
M PEOPLE - HOW CAN I LOVE U MORE  
ROB OWNES - I'LL BE YOUR FRIEND  
FRANKIE KNUCKLES - TEARS  
DE'LACY - HIDEAWAY (deep dish mixes)  
MOST PERFECTO BACK CATALOGUE  
ORBITAL - BELFAST  
ORBITAL - CHIME & REMIXES  
LAST RHYTHM - LAST RHYTHM  
AMEN - PASSION  
UNDERWORLD - BORN SLIPPI  
CECE ROGERS - SOMEDAY  
WINX - HIGHER STATE & REMIXES  
STONE ROSES - FOOLS GOLD  
BIZZARRE INC. - PLAYING WITH KNIVES  
JOE SMOOTH - PROMISED LAND  
R IS RHYTHM - STRINGS OF LIFE  
FPI PROJECT - EVERYBODY  
DSK - WHAT WOULD WE DO?

GAT DECOR - PASSION  
K KASS - RHYTHM IS A MYSTERY  
SL2-DJ's TAKE CONTROL  
MOBY - GO!  
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RON TRENT - ALTERED STATES  
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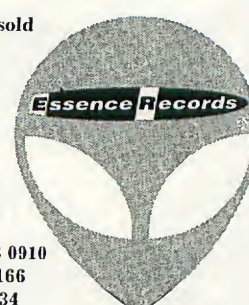
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SONIC	December 7th Check Point Charlie	December 14th Pleased	December 21st Sonic Xmas Party	December 28th Last Saturday of '96	December 31st* New Years Eve
Main Floor Super Sonic	Judge Jules Richard Ford Timm & Laurie	Jon Pleased Wimmin Seb Fontaine Paul Woods	Graeme Park Timm & Laurie Dave Congreve	Very Special Guest T.B.C. Dino Lenny (Italy, UK Exclusive) Mark Keys Timm & Laurie	ROGER SANCHEZ Griff (Manumission) Dave Congreve
Basement Sub Sonic	Kelvin Andrews Mark Keys Dave Congreve	Darren Pleased Wimmin Lynda Layton Dave Congreve	Jon Dasilva Mark Keys	Craig Bartlet Dave Jones Dave Congreve	Timm & Laurie Mark Keys Ian Tatham
Lounge Ultra Sonic	Ossie Tony Global Delaney	Ossie Tony Global Delaney	John Macready Ossie Tony Global	Ossie Tony Global Delaney	Ossie Tony Global Delaney
Ticket outlets:					
Nottingham:	Pax 0115 941 3606 Lionheart 0115 956 7005 Joplins 0115 950 9765 Market Bar 0115 924 1780	Birmingham:	Depot 0121 643 6045 Zoot 0121 633 3073 Northampton:	Leeds:	Hip 0113 242 4617
		London:	Wax Factor 01604 260 3508 Sign Of The Times 0171 240 6694	Manchester:	Geese 0161 834 1816
				Derby:	BPM 01332 382038

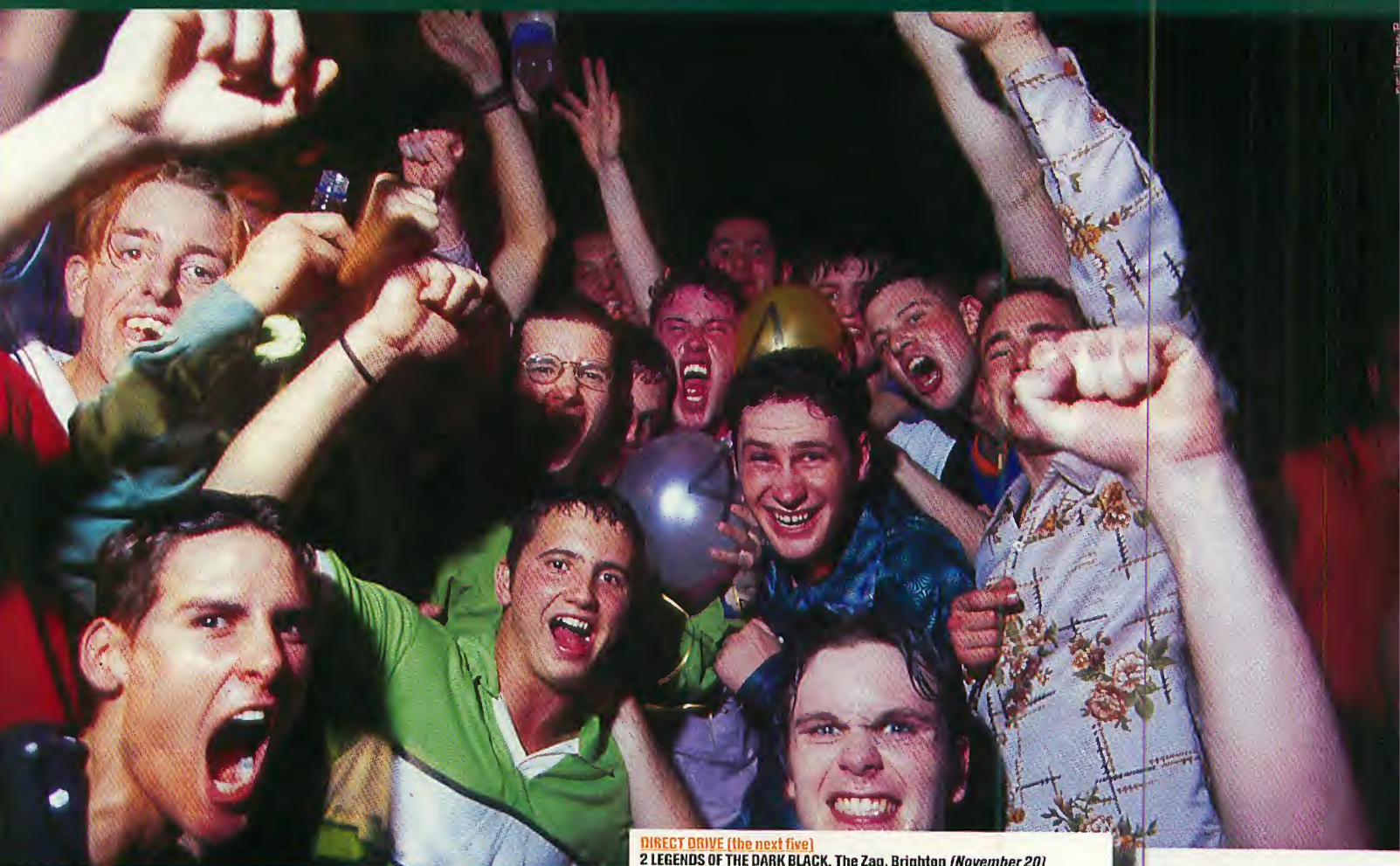
# SONIC



# Muzik's essential club guide **insomnia**

THE DEADLINE FOR NEXT MONTH (December 4 - January 8) IS WEDNESDAY NOVEMBER 11

PLEASE FAX ALL CLUB LISTINGS TO: 0171-261-7100



## CLUB OF THE MONTH

### MANCHESTER: BUGGED OUT! SECOND BIRTHDAY

Friday November 15

Sankeys Soap. Tel: 0161-950-4215

Robert Hood, Darren Emerson, Doc Scott and Ross Allen with residents, James Holroyd and Rob Bright

Few clubs have such a fierce following as Manchester's Bugged Out!. It's an attitude thing. Eclectic, experimental and, er, totally mad for it, no wonder it's Dave Clarke's favourite club. The crumbling cotton mills of Ancoats, which surround the club, have often generated comparisons with the post-industrial/new electronic matrix of Detroit. You could almost mistake the heavy drinking at the bar and jacking masses on the dancefloor for a wild (ware)house party.

But booming to the beat of Manchester's creative underground, the essence of Bugged Out! lies with the spirit of acid house. Creating a soundtrack for the generation which followed in its wake, this is where you'll hear D-Jax-Up Beats forged into Disko B, melt into Underground Resistance and orbit into Planet E courtesy of James Holroyd and his illustrious mates (May, Weatherall, Emerson, Atkins, Mills, Carter, Clarke, Cox). While in the recently-opened second womb/room, Rob Bright freestyles with the globe's beat elite. "When we started the club, a lot of other places we were going to either had great music but weren't much fun, or you could have a laugh but the music was shit," explains Jockey Slut, who runs the whole joint. "But the idea behind our club is that you can get drunk, have a wicked time with your mates and still get to hear the best music around at that time."

And who are we to argue with that?

#### DIRECT DRIVE (the next five)

2 LEGENDS OF THE DARK BLACK, The Zap, Brighton (November 20)

3 TRIBAL FUNKION, The Honeycomb, Glasgow (November 23)

4 FULL ON, Nation, Liverpool (November 29)

5 BACK TO BASICS' FIFTH BIRTHDAY, Pleasure Rooms, Leeds (November 30)

6 THE END'S FIRST BIRTHDAY, The End, London (December 7)



Darren Emerson





## THIRST AID

The tap sign signifies clubs where cold drinking water is freely available.



For further details, telephone Muzik on: 0171-261-5993.

**ABERDEEN:** **EXODUS** Schomlinn, A81. 01224-644-805. **SWEET** (10-2am. £5/£3) on Fridays. With Alan Nicholls and Maggie McKeown. **LAKIMBO** (10-2am. £5/£3) on Saturdays. Simon J and Jonathon J. **23 INIGMA** (10-2am. £3/£2) monthly Sundays. Mark Broom (Ifach/Repeat) (December 1). **ASTWICK:** **TIGER OAKS** 41 Northburn turnoff, Astwick. **TRAFFIC** (9-30-2.30am) on Fridays. Launch Party (November 22), K-Klass (29) and Alex P and Brandon Block (December 6). **BANBURY:** **THE MILL** Spice Hall Park. 01295-252-050. **SKANKADELIC** (8.30-2am. £6/£5). Salt Tank, Euphony, Dope On Wax and DJ Alan (Friday November 15). **BATH:** **THE HUB CLUB** The Paragon. 01225-445-283. **DRIVE BY** (9.30-2am. £5) on Fridays. Gerard and Project One shake their bones with Ray Keith (November 15), DJ Krust (22), Jumpin' Jack Frost (29) and Peshay (December 7). **MOLES CLUB** Gurga Street. 01225-333-3449. **THE SUGAR SHACK** (9-2am. £3/£2. Info 01170-738-374) on Wednesdays. Richard Fearless drops in (November 13). **THE PAVILION** North Parade. 01225-913-104. **KARANGA** (9.30-late. £10. Info 0973-404-185) on monthly Fridays. John Kelly & Judge Jules (November 29). **UNDERGROUND** Westgate Street. **KARANGA** (10-2.30am. £3.50/£2.50. Info 0973-339-992) on Saturdays. Mike Healy and Ben Hudson (November 16), Jamie Savage and Elvic (23), Club Classics (30) and tbc (December 7). **BEDFORD:** **ASPECTS LEISURE** PARK Newnham Avenue. 01234-326-032. **SPICE OF LIFE** (10-late. £7/£6) on Fridays. Back To Basics (November 15), Time Flies (22), Spice Of Life (29) and guest DJ tbc (December 6). **ROVERA LIGHTS** 51 Peters Street. 01908-573-117. **LICK IT!** (10-5am. £10/£8. Info 0468-624-017). Joey Vasquez and Pete Wardman (Saturday November 30). **BELFAST:** **THE ART COLLEGE**. Info 01232-778-084. **CHOICE** (9-late. £10) on monthly Saturdays. Techno bohos, Alan Ferris and Keith Connolly are joined by The Surgeon (November 16). **THE NETWORK CLUB** Lower North Street. 01232-237-486. **WISDOM** on Saturdays (£8/£6. 9-1.30am. Info 01232-237-486). Mark Jackson and Eamon Beavon play host alongside Alan Luvdip (November 16), Chris & James (23), Ricky Stone (30) and Michael Kilkie and Colin Tavendale drop in from Scotland for a Tunnel night (December 7). **QUEEN'S UNIVERSITY** University Road. 01232-324-893. **SHINE** (10-late) on Fridays. Nick Holder (Canada) (November 15), Kevin Saunderson (Inner City) (22), Alan Sims and Clive Moore (29) and John Aquaviva (Plus 8) (December 6). **BIRMINGHAM:** **BAKERS** Broad Street. 0121-633-2039. **REPUBLICA** (10-late. £9/£6) on Saturdays. Brandon Block and

Alex P (November 16), Judge Jules and Sister Bliss (23), Tall Paul and Seb Fontaine (30) and tbc (December 7). **BONOS** Hampton Street. 0121-236-5503. **RELEASE** (10-4am. £6/£4) on Fridays. Luke Cole and Sean Benson (November 15), Hippy Torales and Patrick Smoove (22), Andy Ward and Jeff Allen (29) and Ricky Morrison and Patrick Smoove (December 6). **MISS MONEYPENNYS** (10-late) on Saturdays. John Kelly, Simon Owen and Danny Whitlock (November 16), Tall Paul (23), Smokin' Jo (30) and Jeremy Healy & Lisa Loud (December 7). **THE MARCO POLO BAR** Chinatown. Info 0121-666-7032. **DIONYSUS** (£3/£2. 6-11pm) on Sundays. DJ X, Rolz, Papa Doc, D'Tease and Devous take you on a journey through drum & bass. **THE QUE CLUB** Corporation Street. **SPACEHOPPER & BLUE ROOM** (10-6am. £10) on monthly Saturdays. Xavier (France), Dino Paras, Psi Wild and Dubwallah with X-Dream and The Woodshed live (November 16). **ATOMIC JAM** (9-6am. £11.50. 0121-212-0550) on monthly Saturdays. Cool groove with Robert Hood (Detroit's own), Turbulent Force live, Billy Nasty, Daz Saund, Jon Carter and the Babble Soundsystem (November 23). **UNITED DANCE CORPORATIONS** (10-late). Trancemaster, Ian B (MOS), Brothers Of Funk (Gardening Club) and Lewis Le Seux (Friday November 29). **PROCREATION** (10-6am. £10). 20/20 Vision enter the next millennium with Derrick Carter, Jon Aquaviva (Plus 8), Ralph Lawson, Digs & Whoosh, Kruder & Dorfmeister and Bentley Rhythm Ace live (December 7). **THE STEERING WHEEL** Wrottesley Street, Chintown. 0121-454-9500. **THROB** (8.30-2am. £5/£4) on Thursdays. The Lisa Marie Experience party night with Stet, Jay, Dean Marriot and Neil Hinde (November 14), Smokin' Jo (21), Tom & Jerry Bouthier (28) and Adrian Luvdip (December 5). **FUN/FUNGEJUNK** (9.30-late. £10/£8) on Saturdays. Hinx with Judge Jules, Danny Technici and Andrew Weatherall (November 16), Brandon Block, Roger The Doctor and Graeme Fisher (23), CJ Mackintosh, Patrick Smoove and Ninja Tunes (30) and John Kelly and Paul Chiswick (December 7). **THE VENUE** Branstall Street, Hackley. 0121-233-6330. **WOBBLE** (11-7am. £10/£9/£7) on Saturdays. The Brummie possee are naughty but nice with Luvdip (November 16), Norman Jay (23), Muzik Night featuring Andrew Weatherall and Craig Jensen (30) and Seb Fontaine (December 7). **WEST END BAR** Constitution Hill. **FATHAM SOUND SYSTEM** (7.30-11pm. Free) on alternate Fridays. Sir Real and Gene Pool (November 15), Coast, Titon and DJ X (29). **BLACKPOOL:** **THE COOLER** Topping Street. 01253-292-023. 9-2am. £6/£5 on Saturdays. Queen Maxine (November 16), Ken Doh (23), Tim Lennox (30) and tbc (December 7). **PALATINE BUILDING** Central Promenade. 01253-292-335. **FEDERATION** (10-3am. £8/£6) Saturdays. Rick Bonetti and Lance Harker are joined by Anthony Pappa (November 16), Jeremy Healy (23), Renaissance tour with Ian Ossia and Danielle Davoli (30) and Tom & Jerry

Bouthier (December 7). **BOURNEMOUTH:** **THE ACADEMY** Sea Road. 01202-399-922. **KISS THE FUTURE** (8.30-1am. £7/£5/£3) on Fridays. Dave Seaman, Guy Ormadel and Tim Lyall (November 15), Graeme Park and DJ Sonique (22), James Savage and Christian Woodyatt (29). **CURIOS?** (8.30-late. £6/£4/£2) on Saturdays. Paul Clarke and Paul Woodgate go classic. **THE GARDENING CLUB** 142 Heldenhurst Road. 01202-551-802. **THE GREENHOUSE** (8-1am. £3/£2) Wednesdays. Kinky Rich spins funk and disco. **NATURES GARDEN** (9-1am. £5) on Fridays. Forces Of Nature reside with Dark Dean (November 15), Mad Ash (22), FMD (29) and Fabio (December 6). **SMITTEN** (9-1am. £6). Timmi Magic (Saturday November 16). **CLUB FOR LIFE** (9-1am. £8) on monthly Saturdays. (November 23). **FLUID OUNCE** (9-1am. £6) on monthly Saturdays. Aidan The Funky Chil' (November 30). **GONE FISHING** (9-1am. £6) on monthly Saturdays. With very special guests (December 7). **BRADFORD:** **PLANET VENUS** 245, Sunbridge Road. 01535-669-653. **INTROPS NIGHTS** (9-3am. £3) on Last Saturday of month. With residents Hoo?, Darius and Jam. **BRENTWOOD:** **THE OLD PLOUGH HOUSE HOTEL** Bulphan. **ZED'S DEAD BABY** (9-2am. £6/£5. Info 01268-764-553). Jamie Vince, Gordon Everett and Kev Waller spin deep house and garage (Saturday November 23). **BRIDLINGTON:** **LEISURE WORLD** High Street. **WILD LIFE** (8-late. Info 01625-862-073) on monthly Saturdays. Jeremy Healy, Craig Campbell, Tom & Jerry Bouthier, Paul Fraser (November 16), The Fathers Of Sound, Joe T Vanelli and Ian Ossia (December 7). **BRIGHTON:** **THE CONCORDE** Madeira Drive. 01273-205-874. **VIBEZ EXPRESS** (10-2am. £5/£4). Phat beatz with 4 Hero (Saturday November 23), LTJ Bukem (Friday December 6). **THE ENIGMA** 10, Ship Street. 01253-329-439. **BREEZE** (10-late. £4/£3) Rob Playford (Moving Shadow) (Thursday November 14). **ACME** (10-late. £3/£2) The Chicago, London, Detroit, Brighton connection with Jeff Mills, Morph and Chris (Thursday November 28). **MUFFLEWUFFLE** (10-2am. £4/£3) on Fridays. Skunk, Allan and Sporn do their funky thang. **THE ESCAPE** Marine Parade. 01273-606-906. **OFUNKT** (10-late) on monthly Thursdays. With Christian Vogel. **CLUB FOOT** (10-late. £8/£5) on Fridays. Stacey Pullen (November 15), Muzik night with Juan Atkins (22), Billy Nasty (29) and Carl Cox (December 6). **KINKY CASINO** (10-late. £7/£6) on Saturdays. Chad Jackson (November 16), Ashley Beedle (23), Tom & Jerry Bouthier (30) and Smokin' Jo (December 7). **THE ZAP 191**, Kings Road Arches. 01273-887-878. **LEGENDS OF THE DARK BLACK** (10-3am. £5.50) on monthly Wednesdays. Full Cycle roll up with Roni Size, DJ Krust, DJ Die and MC Dynamite (November 20) and Fabio and Kemistry & Storm (December 7). **BUSTIN' LOOSE** (10-2am. £4/£3) on Thursdays. Socialist eclectica with Damian Harris and Bob Bamra. **SOUTH** (10.30-3am) on Fridays. Pete Wardman (November 15), Gary Watts (22), Danny Rampling (29) and tbc (December 6). **THE PUSSYCAT CLUB** (10.30-3.30am. £8/£6) on Saturdays. Breeze (tbc) (November 16), Choo-o (23),

Chris Coco (30). **THE JAZZ PLACE** Ship Street. 01273-694-669. **ROOTS GARDEN** (10-2am. £3/£2.50) on alternate Tuesdays. Conscious sounds (November 12, 26). **THE LICK** (10-2am. £3/£2.50) on alternate Tuesdays. DJ Nerve spins experimental drum & bass (November 19). **THE WIG** (10-2am. £3/£2) on Wednesdays. Freestyle frequencies with resident, Robert Luis. Richard Welch (Basement Jaxx) guests (November 13). **BRISTOL:** **CLUB LOCO** Keyburn Road, Stokes Croft. 0117-942-6202. **SHIMMY** (9-2am. £3/£2). Leon Alexander and Stuart. Second birthday with Adrian ARTLAB (Saturday November 23) and the residents (Wednesday December 4). **INFAMOUS** (4-10am. £5) after-hours. Fridays. Captain Samuel and DJs Andre & James are hard 'n' bangin'. **INSOMNIA** (1-7am. £6/£5). Craig Walsh, Justin Anderson, Seb, Sol Ray, MJ 12, Sync, Tim Spin and Sid Fossil (Saturday November 30). **IQ Baldwin Street**. **KARANGA** (10-late. £5/£4. Info 01179-738-374). Danny Rampling, Ben Hudson and Andy Fisher (Wednesday November 27). **LAKOTA** 6, Upper York Street. 0117-942-6193. **CANDY FOUNTAIN** (10-4am. £4/£3) alternate Wednesdays. Allister Whitehead (November 13) & Paul Bleasdale (27). **TRIBE** (10-3am. £5) on alternate Thursdays. Kemistry & Storm, Subject 13 and PM Scientists (November 14) and Fabio and Zinc (28). **TEMPTATION** (10.30-5am. £7/£6/£5) on Fridays. Residents Jody, Ian Wilkie and Leon Alexander plus Justin Robertson, Dave Angel and Nebula 2 live (November 15), Carl Cox, DJ Misjah, Darren Emerson and ACR live (7am special, 22), The Shamen live, Mikerobonics live, Andy Curly and John McCready (29) and tbc (December 6). **SATURDAYS** (10-6am. £10/£8). With residents Grayson Shipley and Ivor Wilson plus John Kelly, Jon Da Silva and Farley "Jackmaster" Funk (November 16), Renaissance tour with The Fathers Of Sound, Ian Ossia, Anthony Pappa, Nigel Dawson and Bedrock live (23), Rocky & Diesel, Tom Wainwright and Patrick Smoove (4am special, 30) and tbc (December 7). **THE THEKLA** East Mud Dock. 01179-929-3301. **NU SKOOL** (9.30-2.30am. £6/£5. Info 01225-483-137) on monthly Fridays. James Lavelle and the Psychonauts dig out their wax (December 6). **UNIVERSITY OF THE WEST OF ENGLAND** Goldharbour Lane. 0117-963-6269. **RAINY BUT FUNKY** (10-late). Dimitri from Paris, Andy Smith, Dave Smeaton and Pierre Xavier (Saturday November 30). **XL Broad Street**. 0121-643-9433. **KEYNOTES** (9-2am. £4) on Thursdays. Peshay (November 14), Lee (Bassment Records) (21), Kemistry & Storm (28) and tbc (December 5). **BURNLEY:** **CLUB XPO** Bar. Red Lion Street. 01202-422-050. **ANGELS REUNION** (10-2am. £5/£4/£3) Fridays. Moggy and Rick Jones. **JAMBURO** (9-late. £10/£8) on Saturdays. Paul Taylor resides with Tall Paul (November 16), Tom Wainwright (23), Brandon Block and Alex P (30) and tbc (December 7). **CAMBRIDGE:** **THE JUNCTION** Clifton Road. Info 01233-511-511. **AWOL CLUB TOUR** (9-3am. £7.50). Mickey Finn, Kenny Ken, Dr S Gachet, Barrington, MCs Fearless & Five Alive (Friday December 13).

## THOSE WHO ROCKED IT



Ed Rush

pic: Andrew Catlin

- Ed Rush at The Sub Club's 10th Birthday, Glasgow
- Daft Punk and Idjut Boys at Queens, Paris
- Dimitri From Paris at Metro, London
- DJ Saliva at The Shelter, Chicago
- Psychonauts at Checkpoint Charlie, Reading
- Mike Dearborn and DJ Skull at Atomic Jam, Birmingham
- Ross Allen at The Wig, Brighton
- LTJ Bukem at The Good Life, Leeds
- Dee Wyn and Derrick May at The End, London
- Andrew Weatherall at Cream's Fourth Birthday, Liverpool
- Alex Reece at Giant Step, New York
- Dougal at Big Love, Oxford
- Surgeon at Mike Dearborn's party, Chicago
- Tasha Killer Pussy at Megadog, London
- Frankie Knuckles at Sound Factory Bar, New York
- Bandulu live at The Orbit, Leeds
- Fabio at Tempo, London
- Cevin Fisher at Jet Lounge, New York
- Kris Needs and The Prodigy at Brixton Academy, London
- Grooverider at Phenomenon One at the Hacienda, Manchester
- Lady B at the F Communications party at The Paradiso, Amsterdam
- Anthony Pappa at the Renaissance closing party, Ibiza
- Jon Pleasid Wimmin at Checkpoint Charlie at Reading University
- Eric Rug at The Rex, Paris

## THOSE WHO FAILED TO SHOW

- John Digweed at the Renaissance closing party at Pacha, Ibiza
- Richard Ford at Checkpoint Charlie, Reading. Replaced by Phil Mison
- Allister Whitehead and Seb Fontaine at Frisky, London

● If you feel you've been let down by a DJ or a club, then call the MUZIK complaints desk on: 0171-261-7518



**MEGASTORE****our price**

## TRADITIONAL DANCE FLOORING

MUZIK MAGAZINE IN CONJUNCTION WITH CREAM AND DECONSTRUCTION PROUDLY PRESENTS MUZIK MASTERS

### CD 01: ROGER SANCHEZ

LET'S DO IT (REPUBLICAN MIX) - THE REPUBLIC, WHAT A SENSATION (SENSATIONAL MIX) - KEN LOU, STAND UP (NARCOTIC MIX) - LOVE TRIBE, HYPNODERIC (TODD TERRY MIX) - FRANCOIS KERVORKIAN, SPACE DANCE - DJ Q, FUNK 4 PEOPLE (A NEW PHUNK MIX) - BLACK PHUNK, NO BIG THANG - PAUL JOHNSON, LOVE ME NOW (LOFT KNOWLEDGE MIX) - SECRET KNOWLEDGE, RELEASE YO' SELF (LIQUID MIX) - ROGER SANCHEZ PRESENTS TRANSATLANTIC SOUL, SOUTHSIDE (12" EXTENDED VERSION) - DAVE CLARKE, JAZZ IT UP (ERICK MORILLO PROJECT MIX) - REEL 2 REAL, L'OMBELICO DEL MONDO (PATH OF CLUB MIX) - JOVANOTTI, RHUMBA (LA PATRIA MIX) - ROGER SANCHEZ PRESENTS ORCHESTRA 7, I WANNA DANCE ALL NIGHT (JOE T. VANELLI TRIBAL DUB) - BOHANNON, SQUIRREL(ED) - DJ LINUS, DESIRE (MASTERS AT WORK DUB 3) - NU COLOURS, WE ARE ONE - DJ Q.

### CD 02: DAVE CLARKE

OUTRUN - THOMAS BANGALTER, RUNNIN' - DJ MILTON, BELLWINCH - CHEAP KNOB GAGS, TIMES SQUARE - THE BLUNTED BOY WONDER, LIVE APPEARANCE - ACID KID, BACK AND FORWARD - ACID KID, SOMETHING DIFFERENT - GROUP X, L TRAX - LESTER FITZPATRICK, BADGER BITE - SURGEON, KILLER BEEZ - KAREEM SMITH, RUNNING IN OCTOBER (ORIGINAL MIX) - DJ VALIUM, MECANO - ODC VS CARI LEKEBUSCH, ON DA RUN - DJ DEEON, NARCOTIC INFLUENCE (DAVE CLARKE MIX) - EMPIERION, OUTLINE - FIRST CONTACT, D-TECH - SANTONE ITAL - REGIS, DISTANT AVENUES - RAUL DELGARDO.

### CD 03: FABIO

PHUTURE - SUBJECT 13, CARLITO'S WAY - CARLITO, AIRTIGHT - FUNKY TECHNICIANS, ARTIFICIAL BARRIERS - SOURCE DIRECT, THE FLOW (ALEX REECE MIX) - MODEL 500, DRUMS IN A GRIP (WAX DOCTOR MIX) - FRANK DE WULF, FREE LA FUNK (PFM REMIX) - JMJ & RICHIE, SPACEFUNK - DIGITAL, ONE AND ONLY - PFM, HEAVEN - CARLITO

3x CD/CASSETTE, 02.09.96

**MUZIK**



# CLASSIC CLUBS

The Aloo's DEAN THATCHER struggles to remember the legendary FLYING club in London

## FLYING'S ALL-TIME CLASSIC TRACKS

- PRIMAL SCREAM - "Come Together" (Creation)
- FRANKIE KNUCKLES & CANDI STATON - "Your Love" (True Love)
- JAH WOBBLE - "Bomba" (Junior Boys Own)
- JAMES - "Come Home" (Fontana)
- EVE GALLAGHER - "Love Comes Down" (More Protein)
- LESS STRESS - "Don't Dream It Over" (Junior Boys Own)
- THE ALOO - "Never Get Out The Boat" (Ifrr)
- GARY CLAIR - "Beet" (Perfecto)
- TEMPTATIONS - "Ain't Too Proud To Beg" (Motown)
- THE RAGGED JACK - "The Party's Over" (Island)

It was such a drunken club, it's hard to remember a lot of it. We used to get in a right pickle every week. There are probably loads of scandalous stories, if I could only remember them.

We started Flying in 1989 and it was successful for a couple of years. Brandon Block and I were offered a night at Queens. We asked Charlie Chester to help us run it and called it Flying, as I already had artwork for a night I ran in Uxbridge called Flying.

Flying ran on Tuesdays until the summer of 1990, when it moved to Saturday nights at the Soho Theatre Club, a sweaty little cellar round the back of The Astoria which held about 400 people. It used to be completely rammed and sweat dripped from the ceiling. For lighting we just had a flickering strobe. It was really basic, but that's what made it.

It was completely opposite to the big raves with lasers and stuff. The music policy went against the grain, a lot of chances were taken and we went off on a totally different indie/dance tip. Farley & Holler, Weatherall, Fabio Paras and Rocky & Diesel all used to DJ. Anything Weatherall remixed always got played and we played a lot of awful, cheesy Italian house that other clubs

wouldn't touch. Now when you listen to those records you think, 'Oh my God! How could I have played that!'

Everyone used to get really pissed down there. Once, Brandon and I played up in Birmingham, came back, went on to the pub, and I went on to DJ at Flying. How I got there I don't know! I passed out in the cloakroom and nobody could wake me up. So Ali, our bouncer, forced the padlocks off my boxes and ended up DJing for me! Apparently he was very good. Everyone ribbed me for weeks after that.

The atmosphere was great because everyone was really up for it. The decks were on a little stage and it used to get rammed with people. They'd all get a bit carried away and their elbows would bash into you.

The toilets were a bit of a feature. They were the worst toilets ever. They were hideous, totally flooded. You'd open the door and have to splash through! People whinged every week.

I think Flying was the first club to travel round the country, with a night called The Balearic Network. We got the Slam boys down to DJ. One time we went to Venus in Nottingham and took four coach-loads of people, then they bought their DJs down to us. It was good to know what was going on in other cities.

The Aloo's new single, 'One Night Stand' is out now on east west. Remixes come from Primal Scream, Baby Fox and Ashley Beedle



Residents Billie Caldwell, Idge and Kev Wright rip it up with Billy Nasty and Idge (November 15) and Halal Sachs (29). JOY (10-3am. £6/£4) on monthly Saturdays. Red Ant party with Maggie, Alan, Trendy Wendy and Pete Bones (November 16).

**GLASGOW:** THE ARCHES Midland Street. 0141-331-1447.

PURE (10-4am. £10) on monthly Saturdays. Ian Pooley live, Kevin Sanderson, DJ Rush, Ken Ishii live, Twitch and Brainstorm (November 23).

URBAN SOLE (11-4am. £10). Kenny Chandler (NY), Andrea Mendez live, Craig Smith and Colin Gate (Saturday November 30). LOVE BOUTIQUE (10-late). Roc & Kato with Secret Knowledge live (Saturday December 7).

BAR TEN Mitchell Lane. 0141-353-8353. RELAX (9-late. Free) Hip beats.

BLACKFRIAR'S UNDERGROUND Candleriggs. HI-KARATE (8.30-12pm. Free. Info 0141-342-4931) on Thursdays. Punk to funk.

THE TUNNEL Mitchell Street. 0141-221-7500. CREAM (10-late. £15) on last Saturday of the month. Satoshi Tomiie, Lord G and Mark Moore (November 30).

GUILDFOED: BO JANGLEZ Woodbridge Road. THE WOK CLUB (9-3am. £6. Info 01468-456-987) on monthly Fridays. Jon Sninner, Nicky Holloway, Greg Fenton and The Fabulous Hutchinson Brothers (November 15) and Nick Dare, Nancy Noise and Smokin' Jo (December 6). STORM (9-3am. ££7/£5) Saturdays. Keith Diamond, Eddy and Cruz.

HARTLEPOOL: THE VENUE Park Road. 01429-221-733. REVOLUTION (9.30-2am. £10) on Saturdays. Pete Livingston and Jon Gregory are joined by Tim Lennox & Christian Woodyatt (November 16) and Pete Wardman (23).

HASTINGS: PIER PRESSURE The Pier, TN34. 01424-420-306. THE THIRD WAVE (9-2am. £6/£4). Mark Rolfe and Paul Hutchinson are joined by Tasha Killer Pussies (Friday November 22).

DEEP COVER (9-2am. £6/£4) on alternate Fridays. Alex Reece, the Wax Doctor and Hector G (November 15), Fabio, Grooverider and MC Cleveland Watkins (29) and Randall and Jumpin' Jack Frost (December 6).

DIONYSUS (9-2am. £6/£4) on Saturdays. Alex Hamilton and Anthony Coombs are joined by Andy Carroll (November 16), Danny Howells (23), Jay Chappell (30) and Danny Howells (December 7).

HALIFAX: Biscuit Bar Southgate. 01484-722-373. 9-2am. £5/£4. With Chris Iredale, Mark Welsford and Billy Bongo.

HATFIELD: CLUB EXPOSURE 74-78 Town Centre. 01458-973-992. NAUGHTY BY NIGHT (9-late. £6/£5) on Saturdays.

HIGH WYCOMBE: SWAN THEATRE COMPLEX Queen Victoria Road. GRAND CENTRAL (9.30-4am. £10. Info 0976-470-276). Stuart Patterson, Dave O'Neill & Dom Palermo (Saturday November 30).

HUDDERSFIELD: BEYOND BEACH BABYLON Northumberland

Street. 0162-322-234. BABALONIA (10-4am. £10/£8) on Saturdays. Love To Be Tour (November 16), Boy George and Paul Gotel (23), Farley "Jackmaster" Funk and Al Mackenzie (30) and Jon Marsh and Junior Perez (December 7). 13 Kings Road. THE FUNK LABS (10-late. £3. Info/Fax 0113-250-5366) on Thursdays. Northern garage with Alison Limerick, Edzy (Unique 3) and DJT (November 14), Princess Julia (21), Alan Russel (Hott Records) (28) and Linden C (December 5).

HULL: THE ROOM 82-88, George Street, HU1. 01482-323-154. THIRD BIRTHDAY PARTY (10-2am. £10). Pork Recording presents Kruder and Dorfmeister (Monday December 9). PORK (9-2am. £3.50/£2.50). Mr Scruff, Porkey and Xeebo live (Thursday November 28).

DEJA VU (10-4am) on alternate Fridays. Tom Wainwright and Paul Harris (November 15), Progress party with Brandon Block and Alex P (29) and Al McKenzie and Gordon Kaye (December 13).

MANTRA (10-6am) on monthly Saturdays. Astralasia live, with Paul Dundee, Murray and Beige (Bullinuts) (November 16).

NEW HORIZONS (10-late. £8) on monthly Saturdays. Doc Scott, L Double (Flex) and Ratty (November 23).

QUENCH (10-4am. £8/£7/£6) on monthly Saturdays. 20/20 Vision party with DJ Deep (France), Huggy & Ralph (November 30).

EAT YOUR WORDS (10-late. £8/£7/£6) on monthly Saturdays. Rachel Auburn (December 7).

KIDDERMINSTER: KNIGHTS Castle Road, DY11. 01562-865-506. TUT TUT (9-2am. £5) on Fridays. Wayne Good is joined by Gordon Kaye (November 15), Danny Slade (22), Steve Harvey (29), Luvdub, Alison Limerick and Wayne Good (December 6).

LEEDS: CLUB EUROPA Briggate. 0113-293-9407. UP YER RONSON (10-4am. £10/£8). With Marshall and Paul Murray.

THE FAVERSHAM Springfield Mount. 0113-245-817. VINYL COMBAT (7-2am. £2) on monthly Thursdays. Lady Precious, Steve Cooper, Elliot, Science, Kosher and Neville Groove.

THE MEX 2a, Call Lane. 0113-234-0960. DOPE (10-3.30am. £7/£6) on Fridays. Peshay & Lox (November 15), Kemistry & Storm (22), DJ Krust (29) and Grooverider (December 6).

THE PLEASURE ROOMS Lower Meriton Street. TWO HALVES (10-late) on Fridays. Chris & James (November 15), Gordon Kaye (22), Tom & Jerry Bouthier (29) and tbc (December 7).

BACK TO BASICS (10-late). Huggy & Ralph, James Holroyd cut the crap with Stacey Pullen, Mark Wilkinson, Stuart McMillan and Orde Meikle (November 16), Fifth birthday bash with The Beloved live, Derrick Carter, Luke Solomon, Juan Atkins and Dave Beer (25), Spencer Gemini, Gareth Cooke and Paul Daley (Leftfield) (30) and Jon Pleased Wimin and John Coomer (December 7).

LEICESTER: STARLITE 2001 Wharf Street. PEEK (10-6am. £8. Info 0116-270-325). Perry, Jon Bradley, The Doctor and Tweek, live (Friday November 15).

STREETLIFE Dryden St. 0836-768-182. GOODBYE CRUEL WORLD (10-3am) on Fridays. Paul Harris & Simon Owen with Miss Moneypennys (November 15), Tom & Jerry (22), Farley "Jackmaster" Funk (29) and tbc (December 6).

**CARDIFF:** CARDIFF UNIVERSITY UNION Park Place. Info 01222-387-421. LUST FOR LIFE (9-late. £7) on monthly Saturdays. Lakota get Luv'd up (November 16).

THE BUBBLE CLUB (9-late) monthly Saturdays. Grooverider steams into town (November 30).

CLUB FOR EACH Womanly Street. 01222-232-199. SPECTRUM (9-2am. £1.50) on Tuesdays. Michael Taylor, Spex, Raeph and Maff provide a night of sonic chemistry.

THE ESCAPE Westgate Street. 01222-390-051. TIME FLIES (10-4am. £7/£6) on Fridays. Keeping in time are CJ Bolland (November 15), Ruffneck Ting (22), Back To Basics (29) and Gayle San and Billy Nasty (December 6).

ESCAPE ON SATURDAYS (10-4am. £8/£7) on Saturdays. Frankie Foncett (November 16), TWA (23), Anthony Pappa (30) and Mark Moore and Craig Campbell (December 7).

CARLISLE: RICHMOND HALL Fisher Street. LECTRO (10-late. £1. Info 017683-352-317). Francis Woolf and Dan Curley plus Octave live (Friday November 15).

CHESTER: OLIMPIERS City Road. 01244-314-794. SWEET (9.30-2am. £7/£6) Fridays. Paul Bleasdale (November 15), Dave Graham (22), K-Klass and Phil Cooper (29) and tbc (December 6).

CHESTERFIELD: DECADENCE Fridays at The Pod, Lordsmill Street. 0114-427-26236. 10-late. £4. With DJ's Paul Revere, Dave Lacey and SC Bradley.

COALVILLE: EMPORIUM Belvoir Road. PASSION (10-late) Saturdays. Stretch & Vern and Rob Tissera (November 16), K-Klass and JFK (23), Tony De Vit and Adrian Luvdub (30) and the residents (December 7).

COLCHESTER: HIPPODROME High Street. 01206-702-555. LOVE AVIN' IT JUICY (10.30-late. £8/£5) on Fridays. DJ Pants (November 15), Dave Pierce (Radio One) (Saturday November 22), Stretch & Vern (29) and DJ Pants (Dec 6).

CORNWALL: ABSOLUTELY

LOVE THE NOISE at THE LIZZIE, Penture, Newquay. 01377-075-090. 9-1am. £7/£5. Natural Rhythm DJs.

COVENTRY: THE FOUNDRY Saturdays at Far Gosford Street, CO1. 01203-559-009. £10/8. 9-2am.

Features Rocky and Diesel plus The Beloved live and Jon Marsh (November 16), Hippi Torales (23), The Shamen live and Mr C (30) and Derrick Carter and Luke Solomon Classics Records tour (December 7).

CROYDON: THE CLASSICS SUITE Brighton Road. Info 0302-680-132. PARAMNESIA (9-2am. £5/£4). Mr Roy, Rob Harris and Phil B are havin' it (Saturday November 23).

DERBY: THE BLUE NOTE Sadler Gate. 0115 295-155. THE FRIDAY CLUB (10-2.30. £8/£5) on Fridays. Paul Gotel (November 15), Steve Proctor (22), Tony De Vit (29) & Patrick Smoove (December 6).

THE ELIPSE Babington Lane. 01332-341-441. PROGRESS (10-late. £8/7) on Saturdays. Residents Pete and Russell get support from Farley "Jackmaster" Funk (November 16), Smokin' Jo and Phil Gifford (23), Tall Paul and DJ Sonique (30) and Dave Pierce (Radio One) (December 7).

ONE Willow Row. 01332-202-048. FAME (10-late. £4/£3) on Thursdays. Uplifting house supplied by Tall Paul (November 14), Tom Wainwright (21), Lisa Loud and Karim (28) and Rob Webster (December 5).

MAN: WOMAN (9-2am) on Saturdays. Craig Burger Queen and Angel (November 16), Tony De Vit (23), Mr C and Anthony Pappa (30) and tbc (December 7).

DORSET: THE BEEHIVE Bridport. 01308-423-934. CLUB U LIKE (8-1am. £4). The Techno Pagans and The Blue Sunshine DJs (Friday November 22).

DUBLIN: BAR 101 Gower Street. KEMISTRY (3-11.30pm. £4/£3) on monthly Sundays. Luke Slater, Dyonisis and Rob Joslin (November 17) and Billy Nasty and Charlie Hall (December 8).

COLUMBIA MILLS Sir Ringerson's

Quay. ALIEN (11-late. £6/£5) on Fridays. Steve Kearns (Outlaw Records) (November 16), Francois (22), Eammon Doyle (D1 Records) (29) and Richard Gray (December 6).

THE KITCHEN Essex Street, Temple Bar. 35-387-448-691. QUADAPHONIC (10-late) on monthly Fridays. Doc Scott (November 29).

THE MEAN FIDDLER Wexford Street. 33-531-475-8555. BASS BIN (10-late. £7) monthly Fridays. Spring Heel Jack, live, Ed Rush and Nico (November 15).

HEADZ II TOUR (10-late. £12/£10). DJ Shadow and The Psychonauts (Wednesday November 27).

TEMPLE OF SOUND Ormond Quay. 872-1811. 11-late. £8. Saturdays. Billy Scurry and Mark Williams reside with Alex Knight (November 23), Huggy (30) and Gemini (December 7).

EDINBURGH: CLUB MERCADO Market Street. 0131-220-4224. COLORS (11-4am) on monthly Saturdays. Ashley Beadle (November 19).

THE GILDED BALLOON The Cowgate. IDEAL HOME (11-3am. £6. Info 0131-467-7391) on monthly Saturdays. Trendy Wendy, Simon and Grega (December 7).

THE HONEYCOMB, BLAIR STREET. 0131-668-4848. ASTROMOTEL (10-late. £6/£5). ZODIAC (11-3AM. £7/£6) on last Friday of the month. Hip Hop'n' house with Yogi, Huggy, Gordon Mac and Jim Byers (November 22).

SOLEFUSION (10-3am. Info 0131-220-4381) on monthly Fridays. Craig Smith and Colin Gate (Deep Sensations) get together for some pure garage vibes (December 6).

THE VENUE Calton Road. 0131-220-2242. PURE (10.30-3am. £6/£4) on monthly Fridays. Derrick Carter and Luke Solomon (November 15).

TRIBAL FUNKTION (10-late £6/£5) on monthly Saturdays. Canadian groove cadets, The Stickmen (November 23).

WILKIE HOUSE 16 Gladstone Terrace. 0131-668-3043. SUBLIME (£7/£5. 10-3am) on alternate Fridays.



## DOUBLE EGG



DAVID WICKS

PETE TONG

THE VENUE Leicester University. 0116-252-2922. **SAFE HOUSE** (8-2am. £8.50/£7) on Saturdays.  
**LIVERPOOL:** **CLEAR 051** Complex, Mount Pleasant. 0151-733-6097. **VOODOO** (10-4am. £8/£7) on Saturdays. Andy Nicolson and Steve Shiels get together some serious techno tackle with Justin Robertson, Luke Slater and Kris Needs (November 16), Mr C and The Surgeon (23), Stuart McMillan and Orde Meikle (Slam) (30) and David Holmes and Andy Weatherall (December 7).  
**NATION** Wolfenden Square. 0151-709-1693. **FULL ON** (10-6am) on monthly Fridays. Hard Times hold court with Satoshie Tomie, Lord G, Graeme Park, Dave Piccioni and Jeremy Healy. Ultimate Base take over the backroom with Carl Cox, Mr C and Paul Bleasdale (November 29). **CREAM** (10-late) on Saturdays. Still no other club like it,

spinners are Paul Oakenfold, Laurent Garnier (6 hr set), Rocky & Diesel (November 16), Danny Rampling, Andrew Weatherall, Nick Warren and K-Klass (23), Jon Pleased, Allister Whitehead, Judge Jules, Clive Henry and Logical Progression (30) and tbc (December 7).  
**UNIVERSITY OF LIVERPOOL STUDENT'S UNION.** University Of Liverpool. 0151-709-9165. **DESPICABLE** (9-2am. £3.50/£3) on alternate Fridays. Dave Bennett, Clive, Rhys, Morgan, Jenny D and Morf.  
**LONDON:** **ADRENALIN VILLAGE** Chelsea Bridge. SW8. **ZENTRICITY** (10-6am. £10. Info 0181-671-0905) on occasional Fridays.  
**AFRICA CENTRE** Kings Street, Covent Garden. **FUNKIN' PUSSY** (10-3am. £7/£5) Saturdays. Jasper The Vinyl Junkie, Hooch & The Dump.  
**THE ARCHES** Southwark Street. SE1. **QUALITY OF LIFE** (10-4am. £14/£12.

Info 0956-387-559). Gilles Peterson, Fabio, Paul Anderson, Patrick Forge, Ross Allen and Ben Wilcox. (Saturday December 7).  
**BAGLEYS STUDIOS** Kings Cross Freight. **FREEDOM** (10-8am. £12/£8. Info 0171-713-7713) on Saturdays. Simon Eve, Paul Woods and Blu Peter (November 16), Norman Jay, Simon Sadler and Beamish (23), Luvdub, Darren Pearce and Blu Peter (December 7).  
**BAR RUMBA 36**, Shaftsbury Avenue W1. 0171-287-2715. **THAT'S HOW IT IS** (10-3am. £3) Mondays. Gilles Peterson, James Lavelle, Ben Wilcox and Ross Allen show you how it's done. **SPACE** (10-3am. £5/£3) on Wednesdays. Luke Solomon and Kenny Hawkes play house for grown-ups with Elliot Eastwick (November 13), Nick Holder (Canada) (20) and Gemini (Chicago) (27). **GARAGECITY** (9-6am. £10) on Saturdays. Deli G, Johnny Reckless and Double Jay (November 16), Frankie Foncett and Ricky Morrison (23). **LORDS OF THE UNDERGROUND** (9-6am. £10. Info 0171-734-0610). Bigatron, Karl Brown, Ramsey and Matt "Jam" Lamont (Saturday November 30).  
**THE BLUE NOTE** 1 Hoxton Square. N1. 0171-729-0440. **ANOKHA** (10-2am. £5/£3) on Mondays with Talvin Singh, Earthtribe and the Future Soundz Of India. **DOODLEBUG** (10-3am. £5). A sonic montage courtesy of Mr Scruff, Mr Moodie, Matt Trigg (Fat City) and the Una Bombers (The Electric Chair) (Wednesday November 13). **CORRECT** (10-3am. £5/£4) on monthly Wednesdays. Luke Vibert and friends (November 27). **WALL OF SOUND** (10-3am. £5) on monthly Thursdays. Residents Jon Carter, Derek Dahlarge, The

Wiseguys and the Dirty Beatniks (November 14). **FOCUS** (10-3am. £5/£4) on monthly Thursdays. (November 21). **PRODIGY OF DUB** (10-3am. £5/£4) on monthly Thursdays. With the Abi Shanti mighty dub soundsystem (November 28). **LONDON XPRESS** (10-5am. £8/£6) on monthly Fridays. Featuring The Ballistic Brothers (Beedle, Hill, Rocky & Diesel), Ross Allen, Ben Wilcox and Jools Butterfield (November 15). **THE MAGIC BUS** (10-5am. £8/£6) on monthly Fridays. With Eddie Pillar, Ali B and the Mash Bros (November 22). **GIRLS FM** (10-3am. £5/£4). (Friday November 29). **BLOODSUGAR** (10-5am. £8/£6) on monthly Fridays (December 6). Lord Weatherall reigns alongside Alex Knight and special guests. **ATHLETICO** (10-5am. £10) on monthly Saturdays. Alex Sparrow, Kirstie McAra and Simon Fathead play breaks 'n' bleeps (November 16). **FAR EAST** (10-5am. £8) on monthly Saturdays. Gilles Peterson, Ben Wilcox and guests take off into abstract flight (November 23). **NUPHONIC** (10-5am. £8/£6). Saturday November 30. **METALHEADZ** (7-12pm. £8/£4) on Sundays. Goldie is joined by Fabio, Grooverider, Kemi & Storm, Doc Scott and Randall on rotation with Cleveland Watkiss on the mic.  
**THE BRIX** Brixton Hill. SW9. 0181-950-9899. **LET'S GO BACK TO CHURCH** (10-late) on second Friday of the month. **INDULGE** (11-6am. £7. Info 0171-923-4444) on last Friday of the month. With Brendan Downing and Tim Webster plus guests.  
**CAFE INTERNET** Buckingham Road. SW1. 0181-883-0972. **SPRAWL** (7-11pm. £3/£2.50) last Thursday of the month. With Ultramine live and

Kaffe Matthews.  
**THE CAMDEN PALACE.** N1. 0171-552-0300. **PEACH** (10-late. £15/£10) on Fridays. With residents Graham Gold, Dave Lambert, Darren Pearce and Craig Dimech. **CLOCKWORK ORANGE** (9-7am. £15). Jeremy Healy, Judge Jules, Tony De Vit, Sister Bliss & Seb Fontaine. (Saturday November 30).  
**THE CHUNNEL CLUB** Troworth Street SE1. **COOL THEMANTA** (10-6am. £10). Matt Lamont, Woodstock, Andy Morris and Nancy Noise (Friday November 15).  
**THE CLINIC 13**, Gerrard Street. W1. **MUKATSUKU** (10-4am. £4/£3) on alternate Tuesdays. With Mikkel Togsver, Nik Weston and Marlon Celestine with Lascelles (Orange Egg) (November 19) and residents (December 3). **MACHINE** (9-3am. £5/£3. Info 0956-252-625) on alternate Tuesdays. More than just techno with Dego (4 Hero) and Derrick Thompson (Detroit) (November 12, 26). **FAMILY PLANNING** (10-3am. £5) on monthly Saturdays. Ewan Pearson, John Tyrell and Nathan Gregory spin fucnt funk and techno (November 30). **ENT** (Ear, Nose, Throat) (10-4am. £5/£3) on monthly Saturdays. Pressure Drop and the Atlas crew (December 7).  
**CLOUD 9 SE1. TAKE NO PRISONERS** (10-late. £6. Info 0171-701-7113) on monthly Thursdays. **STRAWBERRY SUNDAY** (10-8am. £10/£7. Info 0171-735-5590) on Saturdays. With Ada James, Sharon & Tracy, Luis Paris, Drew and Peter Haslem.  
**CLUB 414** Coldharbour Lane SW9. 0181-881-1036. 10-6am. £7/£5/£4, on Saturdays. With residents Beamish, Oberon, Gizelle and Melomaniac plus special guests every week.



CAUTION: DO NOT DRINK WHEN YOU WANT TO SLEEP



## GURNER OF THE MONTH



✱ **CLUB UK** Bockhold Road SW 10. 0181-877-0110. **DESTINY** (10-6am. £10/£8) on Fridays. Hardcore through to house with Slipmatt, Dougal, Randall, Andy C, Biko and John "00" Fleming (November 15), Slipmatt, Hype, Sy, Dr S Gachet, Reds and Gussy (22), Sy, Unknown, Blu Peter, John "00" Fleming and Dougal (29) and tbc (December 6). **SATURDAYS AT CLUB UK** (10-6am. £12/£10). Luvdup, Dex & Jonsey and Francesco Farfa (November 16), Miss Barbie Superstar and Kelvin Andrews (23), Graham Gold and Misjah (30) and tbc (December 7).  
✱ **CLUB ON** Tottenham High Road N17. **UNITED HOUSE** (9-5am. £5/£4. Info 0181-608-0808) on Fridays. With residents, Nathan Bryant, Scott C, Hot Rod and Andy Barker.  
✱ **THE CROSSSEIN** Vauxhall. **THE SATELLITE CLUB** (10-late. £12/£10. Info 0171-582-8629) on Saturdays. Liberty Records party with Farley "Jackmaster" Funk and Hippi Torales (NY) (November 16), Andy Morris, Laurence Nelson & Matthew B (23), Danny Keith, Linden Cand Jonny Reckless (30) and tbc (December 7).  
✱ **THE COMPLEX** 1-5 Parkfield Street N1. 0171-420-0792. **ROTATION** (10-7am) Saturdays. Alex Baby, T-Money, Dodge, James Lavelle, Fraser Cooke & Matt White on rotation.  
✱ **THE CROSSSEIN** Vauxhall. **LOVE PARADE** (10-late) on monthly Fridays. Dr Motte (November 22). **MILK 'N' 2 SUGARS** (10-6am. £10/£8) on monthly Fridays. Pete Bones, Miss Barbie and Dom T. Andrew Galea, celebrate their second birthday (November 29). **GATECRASHER** (10-late) on second Saturdays. John Kelly, Guy Omadel and Scott Bond.  
✱ **RENAISSANCE** (10-late) on third Saturdays. Danny Rampling and Nigel Dawson (November 16). **L'AMOUR** (10-late) on fourth Saturdays. Craig Jensen, Miss Barbie and Andrew Galea (November 23). **BIG PICTURE** (10-late) on Sundays. Rob Aceston, Kid Batchelor & Linden C.

✱ **THE CROSSSEIN** Vauxhall. **THE SATELLITE CLUB** (10-late. £12/£10. Info 0171-582-8629) on Saturdays. Liberty Records party with Farley "Jackmaster" Funk and Hippi Torales (NY) (November 16), Andy Morris, Laurence Nelson & Matthew B (23), Danny Keith, Linden Cand Jonny Reckless (30) and tbc (December 7).  
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and Ricky Morrison. **SCIENCE FICTION** (10-late. £8) on monthly Fridays. Sid Shanti, Jean Borelli and Green Nuns Of The Revolution live (November 29).  
✱ **GC 2 Piccadilly W1. ANALOG CITY** (10-6am. £12). Robert Hood, Luke Slater, Craig Thomas, Terry Mitchell, Hero UDA, Dave Mothersole, Ben Williams, Sean Fogg, Jonas, Ed Rush, Damian Lazarus & Zoe Richardson (Saturday November 23).  
✱ **THE GARDENING CLUB** Covent Garden. WC2. 0171-379-4793. **THE PINCH** (10-2.30am. £5) on Tuesdays. Nick Rapacioli (November 19), Andy Morris (26), Fabio Paras (December 3) and the Violent Drum DJs (10). **WHOOP IT UP** (11-5am. £8/£6) on Fridays. Big C, Alex Whitcombe, Steelfish Records (November 15), residents (22), tbc (29 and December 6). **CLUB FOR LIFE** (10.30-6am. £13/£11) on Saturdays. Laurence Nelson and Brandon Block are joined by Gordon Kaye and Vivien Markey (November 16), Darren Stokes and DOP (23), Jeremy Healy, Danielle Dichio and Von (30) and Judge Jules (December 7).  
✱ **THE GAS CLUB** Whitcombe Street. W1. **LOST PROPERTY** (10.30-6.30. £12/£10. Info 0956-545-302) on monthly Saturdays. Craig Jensen and Miss Barbie (November 16).  
✱ **GRAYS INN** Holborn WC1. **CARRY ON CLUBBING** (10-5am. £8. Info 0181-778-8905). Paul Gardner, Chris James, Jay Hall, Mr Ant, Dean Gornall and Rob Bruce. (Saturday November 16).  
✱ **THE HANOVER GRAND** 5, Hanover Street, W1. 0171-489-7977. **MALIBU STAGEY** (10-late) on Saturdays. Seb Fontaine, Luke Neville and Laurence Nelson (November 16), second birthday with Mark Moore, John Kelly, Seb Fontaine and Luke Neville (23), Tom & Jerry Bouthier (30), tbc (December 7).  
✱ **HAPPY JAX** Arch 5, Crucifix Lane SE1. **GOOD GRIEF** (10-6am. £7.00/£5.99. Info 0181-944-0403) on monthly Saturdays. Morgan Thomas, Mo Silave, Embryonic and the Dirty Beatniks (November 23).  
✱ **HEAVEN** Under The Arches, off Vileers Street. WC2. 0171-920-2020. **HYBERNATION** (11-late. £7/£6/£5) Thursdays. Jazz-trace with Hector, The Secret and Beamish (November 14) and Darren, Hector and Zebedee (21).  
✱ **THE IMPERIAL GARDEN** Cumberwell Road. SE5. 0181-954-2345. **SUNDAY SIDE UP** on Sundays. Darren Pierce, Drew, MCK, Tom Costelloe, Kenny Stone, Martin Sharp, Vivien Markey and Olissa.  
✱ **JAZZ DISTRO** 340 Farringdon Street. EC1. **STERLING** (9.30-2.30am. £1. 0956-109-162) on Mondays. Rob Wood, Michael Morley, Matt Munday and Antony Bebaui spin jazz, jungle and deep house.  
✱ **JAZZ CAFE** Parkway. NW1. 0171-916-6060. **SOUL POWER** (11-2am. £5/£3) on Fridays. Fitzroy hosts.  
✱ **THE LEISURE LOUNGE** Holborn. EC1. 0171-242-1345. **THE SESSIONS** (10-4am. £12/£8) on Saturdays. The Metalheadz crew featuring Goldie, Grooverider, Fabio, Kemi & Storm, Doc Scott, Peshay, Randall, Jumpin' Jack Frost, Marly Marl, Bailey, Clarky, Loxy and Ink. Muzik night (December 7).

## DJ OF THE MONTH

**MARQUES WYATT**, LA's finest deep house talent, is the man of the month, as proved by his sparkling set at Camel's recent Transatlantic Move event

### WHEN AND WHERE WERE YOU BORN?

February 10, 1965. Santa Monica, California.

### HOW DID YOU START DJ'ING?

I got into it through a DJ friend of mine, Tracy Trinh. He used to make tapes for me, but then he got tired of doing them so he showed me how to DJ myself. I was mainly influenced from going back and forth to New York. I met Larry Levan and I was really influenced by hearing Frankie Knuckles at The World in 1986. I started my first club, BBC, in Hollywood the same year. It didn't catch on until these two English girls came down and liked it so much, they started doing flyers and promoting it. It got busier and busier until it just blew up and other promoters started booking me.

### WHAT WAS THE FIRST RECORD YOU EVER BOUGHT?

The first vinyl record I ever bought was Funkadelic's "One Nation Under A Groove". I mainly used to buy cassettes, so my first ever cassette was Ted Nugent's "Cat Scratch Fever".

### AND THE LAST?

The "It's A DJ Thing EP Volume 2" on Defender. I'm playing the Maurice remix of the RWJ track, "You Don't Know What Love Is" from that EP a lot.

### WHAT CHANGES WOULD YOU LIKE TO SEE IN THE CLUB SCENE?

I'd like to see all kinds of people open up to all kinds of music, to open their minds. It seems like, at certain clubs, you only find certain crowds. But some of the most interesting parties are the ones with the most eclectic mix of people. Actually, the LA club scene is better than it has been for a long time. That's mainly due to a new radio station, Groove FM, which has shown the power of the radio and brought a lot of new faces into the clubs. I spin on Groove FM every now and then.

### WHAT ARE YOUR STRENGTHS AND WEAKNESSES?

I think my strength is that I'm not afraid to try new things and to play songs I feel are good, even if not everyone else is playing them. And I'm not afraid of getting too deep or too hard. My weakness would have to be that, occasionally, I let my vibe get thrown off by little incidents which happen in the DJ booth, like my discskipping or people bumping into my turntables.

### FAVOURITE LABELS?

MAW, Soulphuric, Peppermint Jam, Yoshitoshi, Groove On, Strictly Rhythm.

### FAVOURITE DJs?

Frankie Knuckles, Tony Humphries, Louie Vega, Gilles Peterson.

### FAVOURITE CLUBS TO PLAY?

The Loft (London), Does Your Mama Know (Los Angeles), Sound Factory Bar (New York), Stompy Stomp (San Francisco).

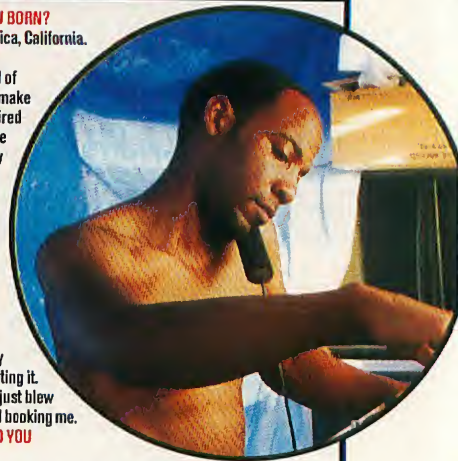
### WHAT WOULD YOU BE DOING IF YOU WEREN'T A DJ?

I'd probably be involved in civil engineering. I studied it and my Dad works in the industry too.

### WHAT NEXT FOR MARQUES WYATT?

I'm starting my own label next year, called Harvest. Because I'm going to "harvest" all the talent in LA! It'll have a deep and soulful sound and there maybe be a few tracks with a harder edge. But there'll also be lots of vocals. I definitely want to put out some nice songs. There'll be a lot of producers on Harvest who you won't have heard of yet, such as Miguel Plascencia.

Marcus Wyatt's remix of JD Braithwaite's "Love Goes On" is out now on Suburban, USA. Catch Marcus spinning at London's Ministry Of Sound and Garage City (November 30), Plastic People (December 6) and Leicester's White Room (7). To book Marcus Wyatt, please call Kim Benjamin on 001-212-673-4000 or Sam Webb from Illicit 0171-385-5525



### MARCUS WYATT - 10 FOR TODAY

EAST 57H STREET - "Saturday" (Soulphuric)

M&S PRESENTS THE GUY NEXT DOOR - "Deeper" (Strictly)

FINE YOUNG CANNIBALS - "She Drives Me Crazy (Roger S Remix)" (London)

MYSTERIOUS PEOPLE - "Love Revolution (Remixes)" (Yoshitoshi)

JUDY ALBANESE - "Take Me Over" (Maxi)

BYRON STINGLY - "Get Up (Roger S Remix)" (Nervous)

THIRD PERSON - "Love Conquers All" (Liquid Groove)

THE BIG BANG THEORY - "Go Bang" (Cult)

FEDERATION X - "Odyssey 1" (Swing City)

ANGEL MORAES - "Deep Down '96" (London)

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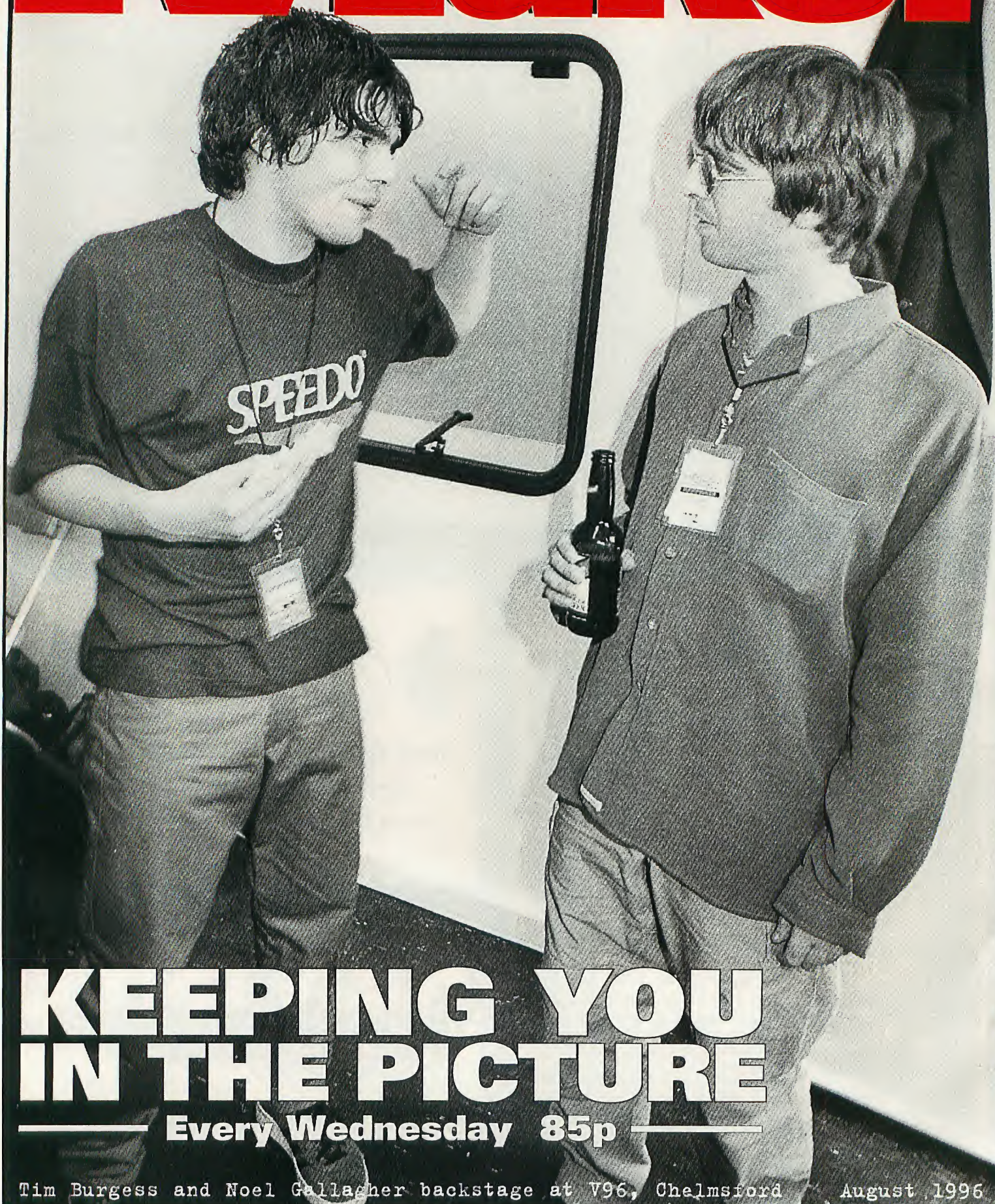
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Listings from Radio One's "ESSENTIAL MIX". Saturday nights, 2am

**SEPTEMBER 22 - Live from Manumission, Ibiza**

**Part One: DJ Giff**

artist unknown - "unknown" (white label)... Soapy - "Horny As Fuck" (white label)... DJ Supreme - "The Wild Style" (Distinctive)... artist unknown - "Do You Want To Take Control" (white label)... Faltheiss - "Insomnia" (Cheeky)... Quincy Jones - "Stomp" (white label)... artist unknown - "untitled" (white label)... Lisa May - "Voodoo Ray" (Fontana)... Stretch 'N' Vern - "I'm Alive" (frr)

**Part Two: Alfredo**

artist unknown - "House Music" (white label)... DJ Supreme - "The Wild Style" (Distinctive)... artist unknown - "Deep In Your Love" (white label)... artist unknown - "Fired Up" (white label)... SDS Cover - "Just Be Cool To Me" (white label)... Unknown - "artsit unknown" (white label)... artsit unknown - "unknown" (white label)... Fugees - "Ready Or Not" (Columbia)... Manky - "Believe In Me" (Frisky)... BBE - "Seven Days And One Week" (Positiva)

**SEPTEMBER 29**

**Part One: Pete Tong live from Sonic at the Essence in Nottingham**

FVC - "The Flame" (London)... FVC - "She Dives Me Crazy" (London)... Ann Nesby - "Can I Get A Witness" (A&M)... Alcatraz - "Rough Track Part 1" (A&M)... artist unknown - "The Warning" (white label)... BY & PVD Do Dina - "Run To You" (Manifesto)... Fugees - "Ready Or Not" DJ Hype Remix (Sony)... Chicane - "Off Shore" (unknown)... Hole In One - "Life's Too Short" (Manifesto)... Underworld - "Rez" (Junior Boys Own)... Y-Traxx - "Mystery Land" (frr)... JX - "Closer To You" (frr)

**Part Two: Mark Keys/Claudio Coccoluto**

**Mark Keys:**

Mark Green - "Peru" (Liquid)... Der Dritte Raum - "Wallenbad" (Eye Q)... Scoff Boys - "The Sound" (Scoff White label)

**Claudio Coccoluto:**

Justboys & Lau - "Not Reggae" (Ustar)... Faze Action - "Turn The Point" (Nuphonic)... Latino Circus - "In Your Soul" (Urban Hero)... Summer Daze - "Samba Megic" (Basement Jaxx)... The Heartist - "Belo Horizonte" (Atlantic Jaxx)

**OCTOBER 6**

**Judge Jules:**

New Decade - "Narrow Minds" (white label)... Huff & Puff - "Help Me Make It" (Skyway)... Byron Stingly - "Get Up" (Manifesto)... Rob Tissera - "Pick Up The Volume" (XL)... Heart To House - "untitled" (US Force Inc)... Boris Dlugosch - "Keep On Pushin'" - Jules & Skins Remix (Manifesto)... Feelgood Factor - "The Funk Train" (Southern Fried)... Andy & The Lamboy - "Dis Irae" (white label)... Moonman - "Don't Be Afraid" (Set Fi)... Afrowax - "English 101" (Afrowax)... Hole In One - "Life's Too Short" (Manifesto)... Sol - "Arrange 2" (Moksha)... Brainbug - "Nightmare" (Additive)... Shine - "untitled" (unknown)... ES X1 - "Hot" (Red)... Loop Da Loop - "Go With The Flow" (Manifesto)... DJ FX - "Dirty" (white label)... MD Xpress - "Muzik's Getting Stronger" (Nile Stuff)... Clank - "Funk Me" (U Sound Of Amsterdam)... Digidance - "The Horn" (Urban)... Groove Park - "So What" (Silicon Valley)... UN Project - "United Nations Of House" (Manifesto)... Pink Heaven - "Faith" (unknown)... Donna Summer - "Bad Girls" - Remix (unknown)... Mory Kante

- "Yeke Yeke Remix" (Blue)... Play 2 Ibiza - "Gift" (unknown)... Soulful Distortion - "Victory" (Spiritual)... Goldie Vs Rabbit In The Moon - "Inner City Life" (frr)... Animals By Night - "Heaven" (unknown)... Dex & Jonesey - "Months into Years" (unknown)... Cabbage Patch - "London's On Acid" (unknown)

**OCTOBER 13**

**Paul Oakenfold**

HAC - "We Are Not Alone" (Perfecto)... Ryuichi Sakamoto - "Merry Christmas Mr Lawrence" (Milan)... Y-Traxx - "Mystery Land" (frr)... Red Sun - "This Love" (Hooj Choons)... Ryuichi Sakamoto - "Little Buddha" (Milan)... Man With No Name - "Teleport" (Perfecto Fluoro)... Terror Vision - "Conspiracy" (Total Veges)... Man With No Name - "Sugar Rush" (Perfecto Fluoro)... Eric Serra - "Cute Name" (Columbia)... State Of Emergency - "Banks Of Babylon" (Dum Dum)... Juno Reactor - "Jungle High" (Perfecto Fluoro)... Ennio Morricone - "Miserere" (Virgin)... Virus - "Moon" (Perfecto Fluoro)... Grace - "If I Could Fly" (Perfecto)... Our House - "Floor Space" (Perfecto Fluoro)... Zeignew Preisner - "unknown" - (Virgin) (from Movie Soundtrack)... Johann - "New Kicks" (Perfecto Fluoro)... The Vancouver Symphony Orchestra/Georges Delerue - Adagio Of Strings (Atlantic)... Led Zeppelin - "Stairway To Heaven" (Atlantic)... Angelo Badalini - "Brains Birthday" (east west)... Astral Projection Feat. DJ Jorg - "Kabalah" (Tip)... Wojciech Kilar - "Love Remembered" (Columbia)... Transa X-Cabs - "Prophese" (Hook)... Section X - "Atlantis" (Perfecto Fluoro)... Bjork/David Arnold - "Play Dead" (Island)... Ozaka Oz - "Real Nightmare" (3 Lanka)... Legend B - "Lost In Love" (Perfect Fluoro)... Jamle Myerson - "Revisions" (Columbia)

**OCTOBER 20**

**Part One: The Playboys**

GINA Stewart - "Dance All Night" (Rough Luxury)... Angel Moraes - "Time To Get Down" (Hot N Spicy)... DJ Sneak - "Keep On Groovin'" (Strictly Rhythm)... K Hand - "Next Project EP" (D Tour)... Angel Moraes - "Heaven Knows" (frr)... Groove Morel - "So Let's Groove" (Strictly Rhythm)... Mont Blanc - "Fynksterix" (Mont Blanca)... The Players - "Power" (UMD)... Transatlantic Soul - "Release Yo Self" (Ultra)... Lady B - "The Groove Is Going" (F Communications)... Dave Angel - "Timeless" (4th & Broadway)... Basement Jaxx - "Fly Life" (Atlantic Jaxx)... Vinsadi - "Recing Tracks" (UMM)... Photon Inc - "Generate Power" (Strictly Rhythm)... Future Force - "What You Want" (AM-PM)... DJ Amin - "Hindu Lover" (Slip 'N' Slide)... Kristine W - "Feel What You Want" (Champion)

**Part Two:**

James Howett - "We Can Do It" (Downtown)... Bush Inc - "Boom 1" (Vestry)... Xodus - "Lift Up Your Hands" (Jellybean)... Cevin Fisher - "Pump The Beats" (Grovelicious)... H2O Feat. Billie - "Nobody's Business" (AM-PM)... Da Mongoloids - "Spark Da Meth" (Strictly Rhythm)... Hip Grinders - "Good Time" (Gossip)... NY Alliance - "Ronald Ray-Gun" (Sugarcube)... Space DJ's - "Unknown" (Unknown)... Eurostars - "The Way" (Loaded)... Slacker - "Scared" (Loaded)... Victor Imbres - "Fire" (Greenlight)... Sandy B - "Make The World Go Round" (Champion)... CJ Bolland - "Sugar Is Sweeter" (Internal)... Young MC - "Know How" (4th & Broadway)... Dee Patten - "Who's The Badman" (Unknown)... The Clash - "The Magnificent Dance" (Epic)

**Ben Turner reviews this month's Essential Mix broadcasts**

**DJ GIFF AND ALFREDO live from Manumission, Ibiza**  
THIS is not lazy journalism. Just lazy DJing. Nothing more, nothing less. (2/10)

**TONG, KEYS AND COCCOLUTO live from Sonic at the Essence, Nottingham**  
IF one man knows how to cope with live broadcasts, it's Pete Tong. Once a month we hear the "voice of a nation" in all his glory, allowing the pent up purists to sharpen their wicked knives and carve his sets in two. But you have to admire his cool. Dropping his own A&R mixes of Fine Young Cannibals next to the astounding "Can I Get A Witness?" by Ann Nesby (come on A&M, release this bloody record!), Tong drops into Hype's jungle rework of Fugees before bringing in Underworld's legendary "Rez". Essence resident Mark Keys is given three tracks to prove why he's highly rated, while Claudio Coccoluto performs a lighter, more summery set than we've become used to. Compared to some live shows of late, this is certainly one of the better ones. In other

words, only two "whoop whoops" are heard all night. (7/10)

**JUDGE JULES**

BUGLE mania from Mr Judge Jules who, like Tong, uses his day job as an A&R man to enhance his mix with a host of acetates from his Manifesto imprint. And when that includes Byron Stingly's breathtaking "Get Up" (a Number One hit if ever there was one), you start to realise why the "Essential Mix" is such a vital addition to the scene. Jules' mixes are, at times, out of tune which spoils the intro to Stingly from Huff & Puff's classic "Help Me Make It", but his use of records like MD Xpress prove that this man should be taken more seriously by certain quarters. And well done for airing the new mixes of Mory Kante's "Yeke Yeke". (6.5/10)

**PAUL OAKENFOLD**

DAKEY does it again. Following his award winning "Essential Mix" from last year (as voted by Muzik readers) where he combined the finest film soundtracks into his own interpretation of trance, few believed he could emulate the breakthroughs in music that mix achieved. But we should never have doubted his dedication into researching unique material. Tell

Jeremy Healy that! Anyway, Oakenfold's mix uses innovative tracks such as Ryuichi Sakamoto's "Merry Christmas Mr Lawrence" and "Little Buddha", "Miserere" from Ennio Morricone, as well as "Stairway To Heaven" by Led Zeppelin. The mix is meticulously programmed, dropping in the Perfecto releases which have been inspired by the movie soundtrack. And it's this which makes this feel like one long film soundtrack of its very own. (8.5/10)

**THE PLAYBOYS**

TIM Jeffries and co bring together the surprise selection of the month with an eclectic mixture of deep American house grooves with some classic benter from the likes of Bandulu. The first hour brings together the finest in recent house classics with Angel Moraes' "Time To Get Down" and "Heaven Knows" end Sanchez' Transatlantic Soul. Lady B, Cevin Fisher and Dave Angel keep the groove going before the set peaks with Sandy B's "Make The World Go Round" in all its Deep Dish glory. Finally, the ending couldn't be sweeter, as Dee Patten's "Who's The Badman" meets "The Magnificent Dance" by The Clash. Smoothly mixed, one should never underestimate The Playboys again. (7.5/10)

**MARS DART** 12 Satten Row. W1  
0171-738-6256. **TEMPO** (10-late) on Thursdays. Fabio with Grooverider and Subject 13 (November 12), DJ Addiction & Grooverider (21), Loxy (28) and tbc (December 5).

**MINISTRY OF SOUND** 163, Gsout Street SE1. 0171-378-6528. **LOGICAL PROGRESSION** (10.30-late) on monthly Thursdays. LTJ Bukem and the game mix it down (November 28). **FRISKY?** (10.30-6.30am. £10/£6) on

Fridays. Paul Oakenfold, Tom & Jerry Bouthier, Brandon Block and Tasty Tim (November 15), Positiva Party with Danny Rampling, Tony De Vit and Anne Savage (22), Tall Paul, Judge

Jules, Seb Fontaine and Plastic Fantastic (29), tbc (December 6). **RULIN'** (11-9am. £15/£10) on Saturdays. CJ Mackintosh, Terry Hunter and Jazzy M (November 16), Rulin's Second Birthday with Frankie

Knuckles, CJ Mackintosh, Frankie Foncett and Tim Deluxe (23), Marques Wyatt (San Fran), CJ Mackintosh and Julian Jonah (30) and tbc (December 7).

**OUT REAL** 158 Old Commercial Street. 0121-657-1359. 10-late, on monthly Fridays Hip hop through to drum'n'bass and cool visuals.

**THE PARADISE BAR** New Cross Road SE20. 0171-371-9955. **FUSE** (8-2am. £5/£4) on monthly Fridays. Lloyd Wakeman and Winston Devine are blessed out with March French (Club UK) (November 29). **FANCY THAT!** (8-2am. £5). Jesse James, Craig Dimech and Micky Feilly (Friday December 6).

**PLASTIC PEOPLE** 37-39 Oxford Street. 0171-435-0454. **NASA** (10.30-3am. £4/£3) on Tuesdays. Richard Taylor hosts with Steelfish/Skinnymalinky Records night (November 19), Wez G (26), Alex Clarke (December 3) and Joel Xavier & Lekker (10). **BALANCIA** (10.30-2.30am. £4/£3. Info). Patrick Forge (Kiss 100) and Fabio play jazz & bass (Wednesday November 20). **LOVE BREAK** (10-late) on Thursdays. DIY (November 14), Farley and Heller (21), Robert Mello (28) and tbc (December 5). **FRIDAYS R' FIRIN'** (11-5am. £7/£6) on Fridays. Kenny Hawkes and Harri alongside Alison Marks (Muzik Bedroom Bedlam winner) (November 15), Nick Holder (22), Patrick Garry (29) and tbc (December 6).

**RAW CLUB** Great Russell Street. W1C. **I HAVE A DREAM** (10-4am. £7/£5) on Fridays. Boogie Boy, Lloyd and KCC pack'em in. **KINGSIZE** (10-5am. £12/£6. Info 0171-436-1659) on Saturdays. The Fantasy Ashtray jocks keep it underground with James Lavelle, Fraser Cooke, and Big Kahuna (November 16), Kirsty McAlura, James White and the Weidtebs Collective (23), The Scream Team and It's On (30) and Lakota tour and James White (December 7).

**SMITHFIELD** 341 Farringdon Street EC1. **PM SCIENTISTS** (10-2.30am) on Wednesdays. Damian Lazarus, Zoe Richardson and DJ Charmaine spin some serious drum'n'bass alongside Dom & Roland (November 13), Droppin' Science (Danny Breaks) (20), Doc Scott (27) and Darren Emerson (December 4). **CLUB HEAD** (10-2.30. £5/£3) on Thursdays. Wildcat, Wilf and The Sandals. **THE BIG KAHUNA BURGER** (9.30-late. £7/£5. info 0973-869-021) on Fridays. Dan & Jon Kahuna with Pete Wiggs and Richard Fearless (November 15), second birthday with Jon Carter and Sean Rowley (22), Dean Thatcher and Malcolm Was (29), Jon Carter and Carl Clarke (December 6). **METRO** (9-late. £6/£4) on Saturdays. Ben Wilcox and Nuphonic with Jules & Simon Lee (Faze Action) (November 16), Basement Jaxx with Talvin Singh, Felix B, Richard Welch and (23), Mr Scruff, Simon Das, Mattski Kershaw and Kevin Braddock (30).

**THE SOUNDSCAPE** Mangerford Lane WC2. 0171-330-7920. **SEX, LOVE AND MOTION** (10.30-late. £8/£7) on Saturdays. Keith Fielder, Russ Cox and Paul Tibbs with Celli (November 16), Paul Edge (23), residents (30) and tbc (December 7).



Tune into **ITV** and go to page **363** **Teletext**

**CLUBZONE NETWORK**

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# insomnia

## SATURDAY NIGHT FEVER PHAT PHIL COOPER, resident jock at SWEET in Chester, a regular DJ at Cream in Liverpool and the producer behind The House Boys, talks us through a recent weekend

**HOW DID YOU FEEL WHEN YOU WOKE UP ON SATURDAY MORNING? WHERE HAD YOU BEEN THE NIGHT BEFORE?**  
 Hungover, because I'd been playing the night before at BCM in Majorca. I'd drunk a few too many drinks that night with the BCM crew. We'd headed into Magaluf at about 10 for a couple of drinks at a bar near the club. I started to consume lots of vodkas with Fanta Lemonade. An excellent drink! I DJed at around 2.30am, so by then I was well and truly on my way to oblivion, having poured all that down my neck.

**WHAT DID YOU DO DURING THE DAY?**  
 I didn't get back to my hotel until around seven in the morning. I slept until about 2pm and then went for a wander into Palma to have a look around. Then I did a bit of sunbathing and swimming around the hotel pool, had a few more drinks, and went out for a Chinese meal.

**WHICH CLUB WERE YOU PLAYING AT? WHAT WAS IT LIKE?**  
 I was at BCM in Majorca on both the Friday and Saturday nights. Friday wasn't the busiest of nights because it's the end of season for the British holiday-makers.

Saturday was a Spanish night and it was absolutely chokka. The atmosphere was electric. I played harder than the Friday night and the place was full of crazy Spaniards going for it. I like BCM because it's like the ultimate Mecca or Ritz club with lots of chrome and mirrors and a big beer crowd, but the atmosphere is just great. If you had that sort of crowd in Britain there'd

probably be trouble. And everybody there, from the doormen to the promoter to the bar staff, are like family, all they look out for each other.

**WHERE DID YOU GO AFTER THE CLUB?**

I stayed in the club and had a few more beers with the promoters up in Tony Palmer's office. I got back to my hotel on Sunday around 8.30am.

**TELL US ONE FUNNY THING THAT HAPPENED TO YOU THAT WEEKEND?**

I was having a dump in Macdonalds in Palma. I pulled up my trousers and checked to look for my wallet in my pockets, but I couldn't find it. So I got down on my hands and knees and started crawling around looking for it. All these people coming in to the loos were giving me the strangest looks because they thought I was looking under the cubicle doors. And guess what? It was back in my

hotel room after all!

**HOW DID YOU FEEL WHEN YOU WOKE UP ON THE SUNDAY MORNING?**

Actually, it was Sunday afternoon. I was glad to be going home in a way, because it's always good to catch up with your mates after a good weekend. But I was also a bit sad in another way at having to leave Majorca.



### PHAT PHIL COOPER - 10 FOR TODAY

JOHNNY D & NICKY P - "Brooklyn South" (Digital Dungeon)  
 THE SURGEON GENERAL - "Dipping Deeper" (Musica Vitae)  
 THE INNOCENT - "Theme From Blue Cucaracha" (Confusion)  
 NORTY COTTO - "United Funk Pilots" (Henry Street)  
 GREG STEVENS - "untitled" (white label)  
 FAZE ACTION - "Turn The Point" (Nuphonic)  
 PRESENCE - "The Strength" (Remote)  
 LEVELS - "Volume 2" (Grow)  
 DON DISCO - "Lo Soul" (Playhouse)  
 LATIN KINGS - "Mamba" (Digital Dungeon)

### ST MONITZ Wardour Street WC1.

**HOODWINK** (10-3am. £5/£3) on Tuesdays. Dave (Slam City Skates) and chums journey from Northern Soul to drum & bass with Annie Nightingale (November 12), Jake (Alabama 3) (19) and Danny (Black Lodge) (28).

**THE SQUARE ROOM** Leicester Square. **JAZBAH** (10-3am. £5/£3) Fridays. Keith, Abbey and Clive. **SOFTENAKIA** W11. 0181-950-4586. **ROTATION** (10.30-3.30am. £8) on Fridays. With T-Money, Femi Fem, Dodge and Alex Baby. **EYEBALL ARIZONA** (10.30-3.30. £10) on Saturdays. Marky P, Sam Hambali, Derek B and Ben Bellman play glam garage.

**SW1 CLUB** Victoria Street. SW1.

**THE REAL THING** (10-6am. £12/£10. Info 0956-672-667) on Saturdays. You can't beat it with Brandon Bloc, Alex P, Roy The Roach, Luvdup, Frankie Foncett and Matt "Jam" Lamont on rotation. **SUNNYSIDE UP** (All day. £7/£5) on Sundays.

**TEA ROOMS DES ARTISTES** Wandsworth Road. 0171-692-6522.

**SUNDAY BEST** (8-1am. £1.99) on Sundays. Rob Da Bank and Malachi (Ninja) with Giddy and The Loop Professor (November 17), Barney Teeba and Jon Dirtbox (24), the residents (December 1) and a Manchester Versus London art/music fest with Mr Scruff, Barney, Mr. Moodie, Josie, Barney Teeba (December 8).

**TORNADO** S63 G. Clerkwell Road E3. 0171-250-3609. **EUROBEAT 2000** (10-6am. £7/£5) on monthly Thursdays.

Solar Quest, Robert Armani, Frankie D, Alex Hazzard, Axis and Patrick Samuels (November 14). **THE GALLERY** (10-late) on Fridays. Tall Paul and Seb Fontaine (November 15), Stretch & Vern, Matthew Roberts and Danielle Davoli (22) and Sister Bliss and Laurence Nelson (29).

**THE HEAVENLY SOCIAL** (9.30-3.30am. £8/£7) on Saturdays. Richard

Fearless rocks the disco with Jon Carter, Weirdbeats Collective, Bentley Rhythm Ace and Fat City (November 16), Scott Hardkiss (tbc), Kelvin Andrews and Daddy G (Massive Attack) (23), Afrika Bambaata (tbc), Kris Needs and St Etienne (30), The Chemical Brothers, Justin Robertson, Bentley Rhythm Ace, The Psychonauts and James Lavelle (December 7).

**THE UNDERGROUND BAR** The Albany, Great Portland Street. **THE RUMPS ROOM** (7-12pm. £3/£2) on Sundays. Autechre (November 14), Headrillaz (24) and tbc (December 1, 8).

**VELVET UNDERGROUND 143**, Charing Cross Road WC2. **PLEASED** (10.30-3am. £6) on Wednesdays. Jon Pleased Wimin and Paul Woods. **ULTIMATE BASE** (10-3am. £6/£5) on Thursdays. Coxy, Jim Masters and chums play housey-techno. David Holmes (November 14), Juan Atkins (21).

**FRIDAYS** (10.30-4am. £10/£8) with Nicky Holloway and guests. **SATURDAYS** (10.30-4am. £8) Nicky Holloway and Chris Good.

**VILLA STEPHANO 227**, High Holborn WC2. 0171-831-7319. **BOOMERANG** (10-3am. £5/£3) on Wednesdays. Kemi & Storm and Mad Ash.

**WODDY'S** Woodfield Road W9. 0402-343-200. **CODE RED** (10-late. £6/£4) on third Friday of month. Matt Glover (Toronto), Mark Collings (Tag) and David (Inner Field Sound System) (November 15).

**ZAZUBAA** Kensington Church Street. W8. **IN AT THE DEEP END** (9-2am. £3) Thursdays. Salsoul to techno with Felix B (Basement Jaxx) and Massimo (Dust To Dust) (November 14), Jason Boardman (Hard Times) and Simon Lee (Faze Action) (21) and tbc (28 and December 5).

**MANCHESTER: THE BOARDWALK** Little Peter Street. 0161-228-3555. **TANGLED** (10-3am. £6/£5)

on Saturdays. Phil Morse, Herbie Saccani and Terry Pointon plus David Dunne (November 23), Back To '92 (30) and Nev Johnson (December 7).

**BOWLERS** Longbridge Road, Trafford Park. **LIFE** (Info 0345-573-521. 8-2am. £12/£10) on Saturdays. John Waddicker, Roo, Absolute, Michael Kendoh and Devlin.

**CLUB CODE** New Wakefield Street M1. 0161-236-4859. **RED HERRING** (10-2am. £3). Pete Robinson spins techno-soul (November 27).

**TUNNEL B1** (10-3am. £5/£4). DJ Krust enters the long, dark tunnel with Jmac, XTC and Marcus (Thursday November 21).

**SURE BEATS WORKIN'** (10-late) on Fridays. Simon G (November 15), Parks & Wilson (22), Scott Rutherford (29) and the residents (December 6).

**RECONSTRUCT** (10-3am. £7/£5) on Saturdays. Rob Bright plays chunky house with DJ Slamma (November 16), tbc (23), Tasha Killer Pussies (30) and tbc (December 7).

**THE NACIENDA** Whitworth Street West M1. 0161-256-5051. **FRYING THE FAT** (10-3am. £7/£6). Kemi & Storm, James Lavelle, Ease (Nightmares On Wax), The Freaknicks, Patrick Forge, Votel, Mark Rae, Chubby Grooves, Mark One and First Priority (November 13).

**MANGA** (10-3am. £5/£4) on monthly Thursdays. Prime-time and Bizz B (November 21). **HARDWARE/THE PLEASURE PRINCIPLE** (10-3am. £5/£4) on Fridays. Nipper, Jay Brown, Pete Robinson and Dave Rofe with Felix Da Housecat, Phuture 303 and Tim Lee (November 15), The Stickmen (Toronto), Eric Powell and Nuphonic (22), John McCready and J Majik (29) and tbc (December 6).

**FREAK** (10-3am. £10/£8) on Saturdays. With Dave Kendrick, Tom Wainwright and Bobby Langley.

**HOLY CITY 200** York Street. 0161-

273-2750. **2 KINKY** (10-late. £6) on Fridays. Paul Taylor and friends strike a pose.

**THE MUSIC BOX** Oxford Road M1. **DRAMA** (10-3am. £7/£5. Info 0161-224-8869) on Saturdays. Dan Keeling, Johnny Abstract and Irf play tonal techno with Orlando Voorn (November 23).

**THE PHOENIX** Oxford Road M1. 0161-273-3753. **FIRE UP** (10-late. £4/£3) Thursdays. Future funk with Rob Curley, Jay Scott and Jem Harris. **THE SPAWNEE POSSEE** (10-4am. £5. Info 0161-881-7583) on monthly Saturdays. Out Of Order with John Berry, Macrocosm live and the Oscillate DJs (November 30).

**PRESCRIPTION** (10-3am. £5/£4) on monthly Saturdays. Matt Thompson and Mark Godwin provide radical musical surgery.

**REPUBLIC(A)** Tib Street. 0161-834-4266. **WANDY'S WORLD** (10-2am. £4) alternate Saturdays. Enter the weird and wonderful world of Andy Votel (Grand Central).

**SANKEYS SOAP** Jersey Street. **ANCEATS M4**. 0161-850-4210. **GUIDANCE** (10-3am. £8/£7). Logical Progression with LTJ Bukem, Tayla, Blame, Randall, Marcus and Jmac (November 14).

**BUGGED OUT!** (10-3am. £7/£6) on Fridays. James Holroyd is eclectic with Darren Emerson, Robert Hood, Doc Scott and Ross Allen for their extra spesh birthday bash (November 15), Andrew Weatherall, Ken Ishii, live and Peshay (22), Justin Robertson, Jim Masters and Richard Hector Jones (29) and tbc (December 6).

**GOLDEN** (9-3am. £10/£8) on Saturdays. Pete Bromley and Dean Wilson don their shiny nighties. **SOUTH** South Kings Street M1. 0161-861-7270. **BOARD** (10-2am. £2/£1) on Tuesdays. Chubby Grooves and Reko spin tunes for skaters. Breakdance challenge (November 19) and BMX demo (26).

**ROBODISCO** (10-late. £4/£3) on Thursdays. Front room clubbing with Miles Holloway, Elliot Eastwick and Ben Davis. South's first birthday (November 14), Nick Holder (Canada) (21), Lord G (28), tbc (December 5).

**STEREO** (10-late. £8/£4) on Saturdays. Mike Chadwick crams both ears. Stereo's first birthday party with Russ Dewbury (Brighton) (November 16), Andy Connell (Swing Out Sister) (23), Chico (Yardbird Suite) (30) and tbc (December 7).

**TIME Princess SL**. **HEADFUNK** (10-late) Fridays. Fat City's night of grooves and moves with Chubby Grooves and chums.

**WILMSLOW MOATHOUSE**. Junction 6, M56. **PERUVIA**. (10-3am. £10) on Saturdays. Dave, Huey and Jason Herd are joined by Dino (November 16), Lisa Loud (23), Cleveland City (30) and Griff & Jay (December 7).

**MANSFIELD: THE YARD** Westgate. 0336-421-708. **RIPE** (9-2am. £6) on Fridays. John Ceccini and Scott Bond (November 15), Boy George and Pet & Russell (22), Jim "Shaft" Ryan (29) and Norman Jay (December 6).

**MIDDLESBOROUGH: THE EMPIRE** Corporation Rd. 01642-253-553. **SUGAR SHACK** (9pm-late) on Fridays with resident Junior Jones and Hippie Torrales (November 15), Lisa Loud (22), Jeremy Healy (29) and tbc (December 6).

**BETTER DAYS** (9pm-late) on Saturdays with resident Junior Jones joined by Allister Whitehead and Buckley (November 16).

**THE FORUM**, 47/49 Linthorpe Rd. 0421-503-924. **CASINO** (10-2am. £7/£6) Saturdays. Ken Doh and Skev reside with guest the legendary Marshall Jefferson (November 16), Mike E Bloc (23) and tbc (30 and December 7).

**MIDDLESBOROUGH ARENA** Newport Road. 01642-231-885. **ON IT** (9.30-late. £8/£6) on Saturdays. Speed's bastard child of the north presents you with Doc Scott, Tamsin, Rantoul and Connexion (November 16), Tricky (live), A Guy Called Gerald, Normski, Mouly and Darkness (23), Timeless Recordings with Ed Rush, KMC and DJ Lee (30) and tbc (December 7).

**MILTON KEYNES: THE MAIN ARENA** Stratford Street. **SMALL WORLD** (10-late. £6) Fridays. John "00" Fleming (November 15), Luke Neville (22), Paul Gotel (29) and tbc (December 7).

**THE WINTER GARDENS** 01908-612-262. **ULTRA VEGAS** (9-4am. £9/£7) Saturdays. Residents Richey Long, Brid, Jason "Smokin' Bird, Ashley Cooper, Nick Norman and Joseph joined by Ricky Stone and Michael Anthony (November 16), Judge Jules (23), Jim "Shaft" Ryan (20) and Glenn Woods (December 7).

**NEWCASTLE: RIVERSIDE** 57/59 Melbourne St. 0191-261-4366. **THE BING BONG ROOMS** (10-late. £6) on monthly Thursdays. With special guests Jon Carter, Derek Dahlarge and Les Rhythms Digitales (November 21).

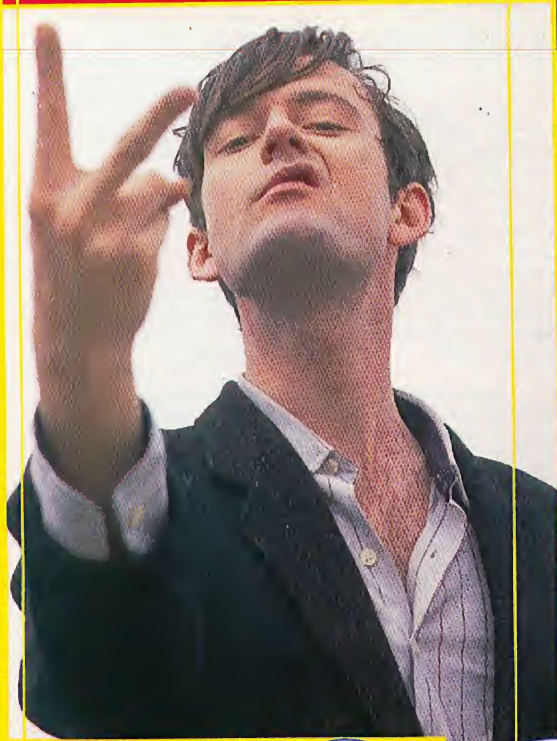
**PLANET EARTH** Low Friars St. 0191-232-5255. **BRAND NEW RETRO** (10-2am. £5/£6) on Fridays. Residents Skev, Hans, Ken Doh and Mickey are joined by Diesel (of Rocky &), (November 15), Sister Bliss (22), DJ Sonique (29) and tbc (December 6).

**NEWTON: REGENT CENTRE** Broad Street. 01606-624-275. **MADHOUSE** (10-late) on Saturdays. Rich B and Dave Cornish (November 16), John Weatherly and Marlon (23), Dave Randall (30) and Phil Gifford (December 7).

**NORWICH: THE WATERFRONT** King Street. 01603-632-717. **TOMORROW PEOPLE** (9-2am). The Strongroom DJs reside with Future Movement (live) (Friday November 22). **CLUB MANTRA** (9-2am. £6/£5). With resident Jamie Smart and Empirion (live) (Friday November 29).

**NOTTINGHAM: THE ACADEMY** Stoney Street. **EASY TIGER** (8-1am. Info 01159-417-072) on first Thursday of month. US street sounds with Ossie, Ian Stewart, Leroy and Dos B (December 5).





# IT'S ONLY ROCK 'N' ROLL?



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# BEDROOM BEDLAM

Mix Tape Of The Month

**NAME:** Marcus James  
**CONTACT:** 01253-723-026  
**RESIDENCE:** Lytham, St Annes  
**BORN:** Yorkshire, September 6, 1972  
**EXPERIENCE:** "I started DJing at a friend's house, and finally got decks of my own for my 21st birthday. I've been DJing now for three years. I used to put on a night called Shicker in a pub in Burlington, mainly because there weren't any pre-club bars in the area. I've also played at The Dry Bar for one of their guest nights. By trade, I'm a stage manager but there are so many people in the theatre world that it's hard to get work."  
**FAVOURITE DJs:** Sasha, John Digweed and Paul Oakenfold (musically and for going out to clubs and listening to), Roger Sanchez (what he does with records is fantastic, even though it's not my style) and Masters At Work on four decks.  
**FAVOURITE CLUBS:** Cream (when it first started. Not Cream now), Renaissance, Pacha in Ibiza (I once worked the whole summer out there. It was great), Back To Basics and Golden when it was in Stoke.  
**FAVOURITE LABELS:** Perfecto, Jackpot, Whoop and east west.  
**ALL-TIME FAVOURITE TRACKS:** Pete Lazonby - "Sacred Cycles", Mike Oldfield - "Let There Be Light (BT Dub)".  
**WHICH DJ SHOULD MAKE WAY FOR YOU? AND WHY?** "Jeremy Healy. Anybody can turn up and play slamming tunes. He's a disposable DJ. He's like a Bic razor, nothing more, nothing less. He plays great tunes, but his mixing is tash. His mixing may be in time on the "Fantazia 2" CD, but they were so out of tune. He's just too commercial. I like the more intelligent DJs."  
**WINNING TRACKLISTING:** Stef, Pako & Frederick - "Seaside Atmosphere"... Dominion - "The Gate"... Underworld - "Juanita"... 50/50 - "Crazy Thing (POB Remix)"... West 4 - "Art Of Silence (Man From Tooting Mix)"... Yazz - "Abandon Me (Ramp Eviction Mix)"... Evolution - "Your Love Is Calling"... Goldie - "Inner City Life (Rabbit In The Moon Mix)"... Tanita Tikaram - "Twist In My Sobriety (Phil Kelsey Mix)"... Pop In Wonderland - "untitled (Beautiful People Remix)"... Universal State Of Mind - "All Because Of You"... Clubbed To Death - "Clubbed To Death".

**MUZIK'S VERDICT:** Sasha, Digweed, Oakenfold, Seaman, Renaissance and Screem, take note. Marcus James will one day be up there with the best of 'em. Of all the tapes we've been sent in this style, his is undoubtedly the best so far. As the tracklisting suggests, it's a cruise through the elongated trance sound of Saturday night clubbing. Impeccably blended Sasha grooves, the tracks let off magical musical vapour which rises and rises to give you that uplifting feel. The mixes are cleverly moulded together, ideal for all technical lovers, while the breakdowns allow plenty of room for shape pulling on the dancefloor. The programming itself is enough to lock you in, leaving you in suspense to the bitter end when the screws untighten and "Clubbed To Death" is dropped. Opening with the atmospheric Stef, Pako & Frederick, the mix bounces along into Underworld's "Juanita" and the work of the underrated POB. Rabbit In The Moon's mix of Goldie is an added bonus, seemingly winding on for days, before the magical productions of Phil Kelsey transform a very miserable Tanita Tikaram into a girl you'd want to take home and nail to the bed. All in all, Marcus has provided a superb trance induction which, in time, will see him spinning alongside the established league leaders. Renaissance, the ball this month is placed in your court.

Please send all Bedroom Bedlam tapes to Ben Turner at Muzik. Include a passport-sized photo and a full tracklisting



Marcus James

**THE NEXT FIVE**  
 2 BUNNY (Ipswich)  
 3 JOHN SAMPERS (London)  
 4 TIM RODGERS (Newcastle)  
 5 SAM COTTON (Blackpool)  
 6 ROB MACLACHLAN (Wolverhampton)

**DELUXE** Saint James St. 0115-947-4519. **HOT LIZARD** (10-3am. £5/£3) on Fridays with residents Paul Vain, Gary Marsden, Charles Webster and David Smith. **NO EGO** (10-3am. £7/£5) on Saturdays with residents Christian Woodyatt, Phil Sagar, Paul Turner, Jonathan and Leroy Hussey joined by Simon Dunmore and Craig Bartlett (November 16), Christian Woodyatt and DJ Pants (23), Matt "Jam" Lamont and Mike E Bloc (30) and tbc (December 7).  
**THE ESSENCE** Goldsmith St. 0115-960-9945. **ZERO 6** (10-late) on Thursdays. Alister Whitehead and pals. **PARADISO** (10-late. £10/£9). Marshall Jefferson, Paul "Trouble" Anderson, Smokin' Jo, Roy The Roach and Edzy (Friday November 22). **DIY/HEAVENLY SOCIAL** (9.30-3am. £8/£6) (Friday November 29). **SONIC** (9.30-3am. £8/£5) on Saturdays with residents Timm & Laurie, Mark Keys, Dave Congreve and Ossie.  
**AFTER DARK** 1/13 Station Rd. 0580-238-216. **Junk Yard Dog**. 10-2am. £5/£3 (NUS).  
**THE MARCUS GARVEY CENTRE** Lenton Boulevard. **STIMULUS** (10-6am. £6/£5. Info 0973-601-325). Techno-Goa-trance with Hazard, Orange Peel, Mykee Wilding and Adrenalin (Friday November 15). **SAUCE** (10-6am. £5). The Quadrant Sound System (Friday December 6).  
**OXFORD:** **THE COVEN** Oxpens Rd. **METRO** (Info 01805-244-577. 9.30-2am. £6/£5) on monthly Sundays. LTJ Bukem and MC Conrad (November 24).  
**PORTRUSH:** **KELLY'S** Bushmills Road. Info 01255-822-027. **LUSH** (9-1.30am) on Saturdays. **LUSH** (9-1.30am. £7/£5) on Saturdays. Michael Kilkie (November 16), Dave Seaman (23), Quivver (30).  
**PORTSMOUTH:** **SOUTH PARADE**

**PIER** Southsea Sea Front. **GEUSHKY PRESENTS ANALOG CITY** (9-2am. £10/£9.57. Info 0460-815-382). Dave Angel, Colin Dale, Craig Thomas, Billy Nasty, Gayle San and Ian Void loop their loops. (Monday November 18). **FRICTION** (10-2am. £4/£3) on Thursdays. Ray Keith (November 14), Mickey Finn (21), Dave Saunders and Ian Void (28, December 5). **BY THE SEA** (10-2am. £10/£8). Pure Sex tour (Saturday November 23).  
**PRESTON:** **THE DANCE FACTORY** Aqueduct Street. 01772-885-789. **DIGITAL JAM** (9.30-3.30. £6/£5) on alternate Fridays. Adrian Todd (Art Lab) and Chi. **KARMA SUITS YA** (11am-12pm. £2) on Sundays. Pete Ludden, Tim Hamblin, Adrian Todd and Gee.  
**THE INSTITUTE** Cannon Street. 01772-467-322. **CHEEKY MONKEY** (10-2am. £4/£3) on monthly Saturdays. Second birthday with Ben Davis (Hard Times) and Dick Johnson (Hacienda) (November 30).  
**UCLSU, Fyde Rd.** 01772-250-302. **FEEL** (9-2am. £8/£6) on Saturdays. George Thompson and Matt Bell. Chris & James (November 16), residents (23), Jon Pleased Wimmin and Danielle Davoli (30) and tbc (December 7).  
**READING:** **ALLEYCAT LIVE 5** Gun Street. 01734-561-116. **CHECKPOINT CHARLIE** (9-4am. £10/£8. Info 0171-486-1877) on Fridays. Richard Ford, Pierre and Stripe, (now every week). Muzik night with Laurent Garnier (November 15), Sister Bliss, Colin Dale and Phil Mison (29) and an Ultimate invasion with Carl Cox, Tony Sapiano and Jim Masters (December 6).  
**RINGWOOD:** **THE MANOR** Hunn Road, Matchams. **TO THE MANOR BORN** (9-3am. £7/£5) on Saturdays. Residents, Jon Langford and Chris B (November 16), Nick

Loveur and Timmi Magic (23), Boy George, John "00" Fleming, Phil Asher and Quiver (30) and the residents (December 7).  
**RHYE:** **DOWNTOWN West Paradise.** **FRESH** (9-2am. £7/£6) on Fridays. Jon Da Silva and Leon Roberts (November 15), K-Klass, Steve Vertigo (22), Pez Tellit (29) and Leon Roberts (December 6).  
**SHEFFIELD:** **THE ADELPHI** Althercliffe. **GATECRASHER** (10-6am. £10. Info 0121-605-8970) Saturdays. Jeremy Healy and Mark Moore (November 16), Alex P and Al McKenzie (23), Matt Hardwick and Sister Bliss (30) and tbc (December 7).  
**THE ARCHES** 9/11 Walker St. 01402-357-597. **NO LOGIC** on fortnightly Fridays with Stacey Pullen and Daz Saund (November 15) and Gayle San and Mindfield live (29). **LIVEMIND** (10-late). Apex Twin and Vonal KSZ (Friday November 22). **GLOWORM** (10-late). Sid Shanti, Jean Borelli and Hans Solo (Friday December 6).  
**PRESSURE** (10-6am. £12/£10) on Saturdays. Terry Hunter (Chicago) (November 16), Slam tour with Meikle & McMillan (23), Old Skool & Trash (30) and Marshall Jefferson (December 7).  
**CAPITOL** 16 Malldale St. 0114-276-3523. **SPANKING** (9-4am. £5/£3) on Fridays with resident Matt Shelton. **FORBIDDEN FRUIT** (9-4am. £4/£3) on Saturdays with resident Matt Shelton on the sets of steel.  
**CLUB UROPA** Eyre Street. **PORK** (10-2.30am. £5. Info 0976-404-383) on monthly Wednesdays. Residents, Melvin Smith, Ashley James and John Truelove get trashed with Little Anthony (November 20).  
**THE LEADMILL** Leadmill Rd. 0114-275-4500. **RISE** (10-4am. £8/£6) on Fridays with residents Ian Ossia and Danny Hussain joined by Farley "Jackmaster" Funk

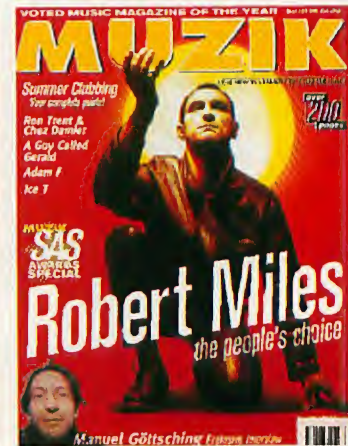
(November 15), Danny Hussain, Ian Ossia, K-Klass and Kemistry & Storm (22) Trash Tour (29) and tbc (December 7).  
**THE MUSIC FACTORY** London Road. 0113-242-7845. **THE OLD SKOOL/ BLECH** (10-2.30am. £4.50/£3.50) on Fridays. **LOVE TO BE** (10-5am. £12/£10) on Saturdays. Trance, house and handbag with Paul Oakenfold, Judge Jules, Norman Jay and DJ Sonique (November 16), Jeremy Healy, Smokin' Jo, Craig Campbell and Carl Clarke (23), Graeme Park, Alfredo, Eric Powell and Colin Dale (30) and Tom Wainwright and Dave Camacho (December 7).  
**THE REPUBLIC** Armdale Street. 0114-249-2210. **MUSIQUARIUM** (10-4am. £7/£6/£5) on Fridays. Miss Money Penny's Tour with John Kelly, Jim "Shaft" Ryan and Luvdup (November 15), Allister Whitehead, Tom Wainwright and Adrian Luvdup (22), Marc Auerbach, Dave Lambert and Mark Luvdup (30) and tbc (December 6). **SLAMMIN** (10-late. £8/£7) Saturdays. Harvey (MOS) (November 16), Daryl Pandey and Daisy & Havoc (23), Classics Records tour with Derrick Carter and Luke Solomon (30) and Neil Hind and Pat Barry (December 7).  
**SLOUGH:** **THE STUDIO A412** George Green. 01753-685-158. **FULL CIRCLE** (4pm-11pm) on twice monthly Sundays. Phil Perry carries on where he left off the night before with guests Kenny Hawkes and Luke Solomon (Space) (November 24) and Derrick Carter (December 8).  
**SOUTHAMPTON:** **THE PENGUIN CLUB** Chantry Hall, Chapel Rd. 01703-033-622. **SQUEEZE** (10-late) on Thursdays. Tash Killer Pussies (November 14), Analog City feat. Dave Angel, Craig Thomas, Billy Nasty and Amit (21), Darren Emerson, Jim Masters and Phil Perry (28) and tbc (December 5).  
**MENAGE A TROIS** (9-2am. £14/£9/£7) on Saturdays. Dave Seaman (November 16), Al McKenzie and Parks & Wilson (23), Boy George (30) and Paul Oakenfold and Dan Reid (December 7).  
**THE RHINO CLUB** Waterloo Terrace. 01703-630-171. **HEAVEN SENT** (10-late. £4.50/£3.50) on Fridays. Gary Bennetton, Conrad, Paul and Ashley spin house and garage.  
**THE KLINIC** (10-late. £5) on Saturdays. Simon Aston, Steve Baines and Dave Henry.  
**SOUTHEAST ON SEA:** **ADLIB** Lucy Rd. 01702-615-487. **GLOW** (9-2am. £6/£5) on Saturdays. Resident Steve Cochrane joined by Atton (November 23), Ben Beardsworth (30) and Lisa Pin-Up (December 7).  
**STAFFORD:** **THE COLDSOON** Newport Road. 01785-229-304. **SWOON** (9-4am. £12/£10) on Fridays. Swing your handbags to Craig Campbell and Lisa Pin-Up (November 15), Mark Moore and Angel (22), John Kelly and Lisa Loud (28) and tbc (December 6).  
**STAMFORD:** **CENTRAL Silver Lane.** **CUTE** (9-2am. £4) on Saturdays. Ian Avey and Nicky P.  
**STOKE-ON-TRENT:** **THE VOIR** Glass Street, Hanley. 01782-212-111. **GOLDEN** (9.30-4am. £12/£10) on monthly Saturdays. Graeme Park and John Kelly (December 7).  
**STRATHCLYDE:** **THE DARK ROOM** University Of Strathclyde. 0141-552-1855. **RADIKAL RHYTHM** (10-late) on Fridays. Residents Rub-a-dub.  
**SWINDON:** **THE BRUNEL ROOMS** Haylock Square. 01793-331-384. **THE FRUIT CLUB** (9-3am. £4/£5/£6/£7) on Fridays. With Alex P,

Vibes, Sy and Dougal (November 15), Chris & James, Peshay, Jumpin' Jack Frost and Swanee (22), John Kelly, Force and Styles (29) and Graham Gold, Ruffneck Ting, Kenny Ken, DJ Rap, Doc Scott and Dazee (December 6).  
**FRISKY** (9-2am. £5/£6/£7) on Saturdays. With Patrick Smoove (November 16), DJ Sonique (23), K-Klass (30) and Al McKenzie (December 7).  
**TORQUAY:** **THE MONASTERY** Turwood Gardens Rd. 01803-292-929. 12pm-7am. £7/£5. on Saturdays. With residents DJ Rach and Graham Eden manning the decks.  
**WARRINGTON:** **THE WORLD** Church St. 01925-241-104. **STREAM** (9.30-late. £7/£5) on Saturdays. Residents Pete Ward, Andy Parker and Funky Fitz are joined by The Lovely Helen (November 16), Gordon Kaye (23), Farley "Jackmaster" Funk (30) and the Miss Money Penny's crew spin. (December 7).  
**WATERFORD, IRELAND:** **METROLAND COMPLEX** Mary St. 00-353-51-843-060. **MAN FRIDAYS** (10-late. £7) on Fridays. Aofie and Owie (November 15), Mark Kavanagh (22), Phil Perry (29) and tbc (December 6). **CAN'T STOP** (10pm-late. £8) on Saturdays. With resident Nailor and the Drum Club's Charlie Hall on the decks. (November 16).  
**WELWYN GARDEN CITY:** **THE WEST CLUB** The Campus. 01707-332-880. **THE CHILL PILL** (10-3am. £6/£5) on alternate Fridays. Residents John Canter and Paul "Bombscare" Rhodes are joined by Jeff Hassel (November 15).  
**WHITBY:** **THE LAUGHTON** Baxtergate. **THE RESIDENCY** (10-2am. £4/£3. Info 01947-602-943) Fridays. Opening night (November 15), Paul Murray (29) and tbc (December 6).  
**WOLVERHAMPTON:** **THE BASE** Worcester Street. **HOT FOOT** (9.30-4am. £7/£5). Doc Scott, Springheel Jack, Dr Wicked, Afterglow, Neil Trix and Digs & Whoosh (DIY) (Saturday November 30). **ATOMIC JAM** (10-4am. £6. Info 01203-555-065). With Colin Dale, Chris Liberator, Nathan Gregory and Tony Work (Saturday December 7).  
**THE CANAL CLUB** Broad Street. **GONE FISHING** (9-2.30am. £10/£9) on Saturdays. An excellent looking line up with Graeme Park, Kelvin Andrews and Shovel (November 16), Danny Rampling, Sister Bliss and Barry Ashworth (23), Kenny Carpenter, Terry Farley and Tony De Vit (30) and Satoshi Tomii, Brandon Block and Alex P (December 7).  
**UK MIDLANDS** Fox's Lane. 01902-450-011. **METRONOME... THE BEAT** (9-2am. £6/£4) on Fridays. Chillin' out to the max. **SATURDAYS** (9-2am. £9/£8) on Saturdays. With Lisa Loud and Tall Paul (November 16), the legendary Marshall Jefferson and Norman Jay (23), Allister Whitehead and Luke Neville (30) and tbc (December 7).  
**WORCESTER:** **ZIG ZAG'S St Johns Street.** **WET DREAM** (10-late) on alternate Saturdays. Ben Davis (Hard Times) and James Speer (November 23) and The Rhythm Doctor and Tony Sanchez (December 7).  
**YARM:** **TALL TREES COUNTRY CLUB** Green Lane, Worsall Road. 01642-785-158. **CULTURE** (9-late. £10/£7) on Saturdays. Tom & Jerry Bouthier (November 16), DJ Discipline and Chris Coco (23), Angel and Paul Chiswick (30), Darren Bouthier and Kareem (December 7).



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96FB



Taking the knock

# Paranoia

## GOLDEN NUGGETS



Graeme Gold, or should that be DJ Pants? You tell us.  
Ibiza, August 1996. picture: Von





## PEACE FROGS

Sick of Stone Island patches and knock-off Ralphies from Oxford Street? Then look no further, because top techno label Peace Frog are planning to transform your wardrobe. Not content with releasing sublime hybrid house and techno cuts from the likes of Paul Johnson and Neil Landstrumm, the label have recently opened a store in Washington DC, stocking their own line of shirts and trousers. Techno will never feel the same again.

**RAVING!** Each month, a prominent clubber mounts the MUZIK soapbox to give vent to his frustrations, sexual or otherwise (but usually sexual)

This month: **GAZ from Essex on POPPERS**



POPPERS, right? That's what I want to shout about this month, because I reckon it's time everyone knew the truth about this nasty substance. 'Cos that's what we're all searching for isn't it, SEX, I mean, the truth! I'm a club veteran, right, I like to go where the music's banging, where I can large it without inhibition and there's a chance I might meet a bird who's prepared to blow a decent tune on my trouser trombone, y'know? I have tried everything in the hope of lubricating my social and sexual prospects: lager, E, Charlie, Henry, you name it. So I thought I'd try out some poppers.

I got the stuff and was hammering it big time, feeling well enhanced. You know that whoosh you sometimes get when you're in a club? Well, this was it. My nostrils were burning slightly, there was a faint aroma about me and my hands had gone slightly off-colour from screwing and unscrewing the cap, but I was feeling LARGE. My heart was pumping, my dick was primed, I was the boy piston ready to shaft the nearest lucky bird into the middle of next week. I strutted up to one girl and made my introduction.

"Fuck off!" she shrieked. "You stink like a three-day-old dead fish, you've only got one nostril and your thumb looks like you've been wiping your arse with it!"

Mass laughter in the house. You know that whoosh you sometimes get when you're in a club? Well, this was it. In fact this was my sphincter loosening, another side-effect of poppers. I had to choose that night to wear my white trousers, didn't I. Still, at least the shit killed off the stench of the amyl.

And so, with the chance of me getting a shag about as likely as The Faroe Islands winning the World Cup, I decided to take matters into my own hands. I'd read how that MP Stephen Milligan got his kicks and, with a few variations to prevent me coming to a similar sticky end, I thought I'd have a go myself.

Which is how I come to find myself suspended by my right ankle from the light fitting in my bedsit, blindfolded, naked except for black stockings and suspenders, and with an amyl-soaked banana protruding from my gob. I've been hanging up here for three fuckin' days now, the blood's rushing to my head and, frankly, I'm not feeling all that aroused. All in all, I'd rather be in bed with Danni Minogue. Or Dani Behr. Or Danny fuckin' Baker. Anything's better than this. Help... Help... Heeeelp...

# SAINTS & SINNERS

DECEMBER 1996

**JEFF OAKES**

The Renaissance boss clearly got a little carried away with the festivities at the recent launch night for the "Northern Exposure" album. Spying Ministry top-cat Lynn Cosgrove, Oakesy took the rival superclubs' competition to heart, strode up to Lynn and ripped up an MOS logo in her face.

**MR C**

Just when you were bemoaning the little blonde Shamen fella's prolonged absence from the mic... Over in Ibiza, C struck a friendship with house DJ Graham Gold and proceeded to rap for an hour for free over Goldie's set at top pulling joint, Nitellife. Whether the words "veras" "geezer" or "salmon" were used, sadly, we know not.

**KEVIN LEWIS**

The Muzik journo came a cropper recently. Having spent two months at it, he finally got hold of Quincy Jones on the phone to answer a series of questions devised by one Frankle Knuckles. He taped the interview, then listened back to it on his car stereo on his way home from work. Only to have his car broken into the next day. And what did they steal? Yup, the stereo with the Quincy interview inside.

**VIRGIN RECORDS**

Look, we loved Soul II Soul's "Keep On Moving". All-time sunshine classic, soul sensation, British black dance music at its finest etc, etc. But first it crops up in a sad car advert. And then, inevitably, Virgin go and re-release it with some of the most ill-conceived mixes we've ever heard. Tragically.

**SISTER BLISS**

We're big fans of the Sister. Posters of her adorn the entire Muzik office. So it was with some regret that we learned how, at Checkpoint Charlie, some like-minded males insisted on having a spotlight on her so they could check just how good-looking she is. Did she love the attention? Not a bit. Grumpy ol' Bliss insisted the lights be turned back down again.

**ADAM PRESLEY**

Oakenfold and Nasty's DJ driver was on his way home after a mad session at Full Circle when he discovered his windscreen wipers had packed in.

Unable to find a garage to buy a new pair, he bought a cheap coat hanger, opened his sunroof, and used it to pull the wipers manually for 25 miles, all the way home. Nutter.

**ANNA GOODMAN (STRICTLY RHYTHM)**

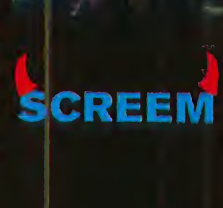
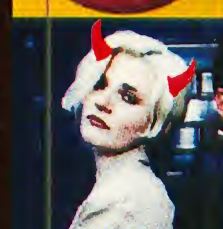
On getting lost after the Bugged Out boat-party in Dublin, Anna was lucky enough to hitch a lift home in a police car. When they asked her where she'd been, she told them all about this great boat party. And they promptly went straight over and closed it down for not having the right license.

**ROCKY**

No DJ superstar tantrums here, thankfully. Booked to play Ibiza by Cream, the Rockster flew into the worst weather Ibiza had seen in fifteen years. Torrential rain, howling winds and a landslide which completely cut off all access roads to his villa. But no worries, Rocky gladly checked himself into a villa on the other side of the island. Cool.

**JAMIE SPARROW**

Having offered to drive Sasha and Digweed to the launch for "Northern Exposure" at the Ministry, the resident DJ at Plymouth's Scream then proceeded to cram 18 record boxes and 30 people into his van, drive in a highly erratic fashion and crash the damn thing. But contrary to reports in "The Sun", neither Sasha nor Digweed ended up in hospital.





# Mouth Off!

Send your hot-blooded hotchpotch of hayburning havoc to: **Mouth Off**, Muzik, King's Reach Tower, Stamford Street, London SE1 9LS.

Or e-mail us at [muzik@ipc.co.uk](mailto:muzik@ipc.co.uk). Please include your name and address



## INDIE GHETTO

I JUST want to commend LTJ Bukem and Vital's move to release limited-edition vinyl to independent shops a number of weeks before it becomes available in the High Street on CD.

With dance music becoming ever more popular, it is important that independent shops are supported by the industry and the whole thing isn't taken over by the corporate majors.

It is encouraging to see artists such as Bukem actively addressing these issues. **LUCY SQUIRE, Cardiff**

## BUKEM HIGH!

LTJ Bukem at the Good Life in Leeds was spectacular. Dave Beer was going mad, Conrad was on form and the whole place erupted with excitement.

It was the first time I've heard drum & bass of this quality live, and it created one of the best atmospheres I have ever experienced. It was the most enjoyable education I've had since I went to The Loft in Camden.

**STU, Leeds**

See And Another Thing...

## TAPE THAT

I AGREE with many other readers that Bedroom Bedlam has been a major success, so why not release some of the mixes with your magazine? Surely it would be better than poxy Perfecto tapes which, to be honest, can't compare with some home-grown talent. It would mean the bedroom DJ would get exposed to everyone who buys your magazine, including DJs, promoters and club owners. Surely it has to be the best way of getting these aspiring jocks the true recognition they deserve!

**MB, London**

PS, I used to work at Ministry Of Sound and Mark Rodol is a fair enough bloke who is trying his best. It's just a shame the rest of the management haven't got a fuckin' clue what they're talking about! I think the place smells of piss.

## TAPE THAT TOO

I'VE sent a letter to Radio One asking them to repeat the "Essential Mix" at a time when most of the keenest listeners are not still clubbing or travelling. I also asked if it was possible to repeat some of the classic mixes they have broadcast. I suspect a large number of your readers feel the same way. I'm sure this request would have more chance of succeeding if it was backed by yourselves.

**GARY BROCK, Devon**

## HOTSTESS WITH THE MOSTESS

WE are two air stewardesses on the Singapore run, but we are also glammed up club babes who are out for a good laugh on our weekends off. Yes, we are wearing next to nothing under our large coats that we dispense of as soon as we enter a club (usually for free, by the way!). No queuing. We may catch a cold. Yes, it's sexist. Guys often have to queue and pay but we intend to enjoy it while youth and energy is on our side.

With respect to the question posed by the Manchester Posse (Mouth Off, Issue 16) regarding the guy with no hair who won't dance, we've met him at Love To Be. He wouldn't dance with us either. And that's a first. We got talking to him, though, and he's a one-off. He had us laughing at ourselves in no time. He said he went to clubs for the music, the vibe and the "forgettable now of it all".

Incidentally, Baldy Tony as he calls himself, is from Middlesbrough and is

therefore not a proper Geordie.

## CHARLIE'S ANGELS

PS Sorry about the writing, but we're just coming in to land.

## HANG THE VJ

ON a recent holiday to Lisbon, it was pleasing to discover that the Ministry Of Sound were holding a night at The Garage, as part of their Green Room Tour. There was no mention of MTV on the thousands of flyers which seemed to cover every wall of the city, and we naturally assumed the Ministry would provide a showcase us Brits could be proud of.

The night began strongly with top quality house ripping the place apart through a crystal-clear sound system but things soon began to turn sour. The DJs were putting in a sterling performance and trying hard to maintain the energy level, but things began to get worse as a well-known blonde VJ from MTV began to dictate proceedings. Her bodyguards were objectionable, ditching courtesy for aggressive shoving as they cleared a path for her to take to one of the central platforms. Microphone in hand and cameras on her, she began dancing as only someone suffering from MTV ego overload could.

Then some bastard on the sound desk faded out the DJ and silence ensued. We were then told to dance like crazy as footage was being filmed for MTV. The DJ was faded in and then, barely a minute later, was faded out again to my utter disbelief. The Ministry's efforts were substituted by MTV for "The Key, The Secret" from The Urban Cookie Collective, forcing me to double-take at the booth and see if Mark Goodyear was in residence. On this showing, MTV must

be stopped from further acts of blatant sabotage. Hang 'em high.

**RL JONES, Swansea**

## IT'S "IN" UP NORTH

I WOULD just like to reply to Dominic Giles (Mouth Off Issue 18). I agree with you that people going "Whoop Whoop" is irritating and, yes, a little sad but it does not mean they are sad Liverpoolian twats. What sort of language is that, you huge dollop of camel's vomit? These people were having so much fun, they lost themselves in that happy-couldn't-care-less moment some clubbers have. Cream may not be what it used to be, but it still pulls the biggest crowds.

Bah humbug you prat!

**LOUISE, Cheshire**

## IT'S "IN" UP NORTH PART TWO

I WOULD like to put Dominic Giles straight. He says "Get a life you sad northern wankers!" because he didn't like the Cream crowd enjoy themselves on Radio One's "Essential Mix". He says if he wanted to hear "Whoop Whoop" all night then he would go to his local youth club! But isn't a youth club all you have on the Isle Of Wight? Anyway, I am one of those sad northern wankers who likes to have an "up for it" atmosphere in the clubs I visit, instead of those fucking boring southern clubs where coked-up idiots stand by the bar all night. I think Dominic is fucking jealous that the Isle Of Wight has no scene at all and when he heard all those "sad Liverpoolian twats" having a ball at the finest club in the country, the green-eyed monster got hold of him. Respect goes out to the entire northern club scene for showing the rest of the country the way.

**A NORTHERN WANKER, Manchester**

## EBD... by Mad Jym





## DEX ATTITUDE

I WAS interested to see you hung Gusto for his crimes against Muzik (Issue 16), but I fear that even worse crimes have been committed. Just look at Dex and Joneisy. Not only did they manage to mess up Wink's "Higher State Of Consciousness" with a number of cheesy rave/hardcore samples on countless shit mixes, but they have now decided to put their bedroom talents onto record. What's worse is Judge Jules and Michael Skins condone this rubbish by remixing the track with it's obligatory rave sample. Do us a favour, leave your music in the bedroom and snap out of that time warp.

**DANO, Birmingham**

## ULTRA FLAVA

I'D just like to thank Ultra Vegas for a wonderfully organised Saturday night with Renaissance. As I'm sure most clubbers do, I hate it when I can go straight into a club with no queueing. To be part of a new world record for the longest wait to get into a club was great. Anyone who says four hours is too long is just being impatient. To catch the muffled mixing of Daniele Davoli from outside was an honour. It was wonderful planning to put him on early so as to give those of us queueing some background noise.

Having two people searching everybody was a masterstroke of planning, helping with the swift entry into the club. And I for one was quite happy to pay the full £15 entry fee for the privilege of being able to catch the last five hours (who needs longer than that anyway).

But seriously, the DJs on the night rocked it and couldn't have been better, but Renaissance, think twice before picking a venue like this again. Organisation? Ultra Vegas, I've seen better organised compost heaps.

**PAUL, MARK, ROB AND LOUISE, AND ANYONE ELSE WHO WAS IN THAT QUEUE**

## SUB ZERO

WHAT do you make of it, eh? You go down the same club week in, week out. For years. You stand in the rain for an hour waiting for them to open the doors, with no apparent reason for the delay, other than the need for them to make the club appear more popular. You put up with this sort of treatment because you love the place, the people, the tunes.

Then they have a 10th birthday night. Juan Atkins DJed. He played Kraftwerk. Wow! But it was £14 to get in! What the fuck is that all about? Rumour had it that this was in order to finance the free bar at the invite-only party next night. But was the bar free? You guessed it. I heard a big name DJ managed to glean a couple of pints of shandy, but they kept it well quiet.

Sub Club, Glasgow. Saturday October 12 1996. Not nice.

**SAMMY FISHSLICE, Glasgow**

## GREECE LIGHTNING

GREETINGS from Greece. I've just moved here expecting a total lack of good bars and clubs. Thank God I was wrong! Even though I'm in a small town near Albania (!) the nightlife is pretty good. The local newsgagent even sells Muzik! I'm glad about this because I own every issue so far. I'm also proud to say I was in the Fabio issue, in the photographs from Cream. Well, now I'm in Greece and I'm still listening to the music and reading the magazine I love!

By the way, you'd be amazed at how well

Greek music mixes into house. I guess it's like Lord G and his Brazilian tunes. I never once imagined when I was at Cream or Garlands that I'd be getting off on one to Greek Bazoukii!

**JON, Greece**

## TENT UP

ON September 28, I rented 30 of my UV backdrops to Universe/Mean Fiddler to decorate the epicentre chill out tent at Big Love 96.

However, my night was overshadowed by what happened following morning. When I returned to pack up at 7am, the walls which were previously decorated with my drapes were bare. If the person(s) responsible for the theft of my work is by any chance reading this, I would like them to know the impact their actions have had.

My backdrops are my livelihood. I take great pride in my work and, over the many years I have been involved in the dance scene, I have been impressed with the "look but don't steal" attitude of the party-goers. A third of my stock is now gone, which not only means I will lose out on future deals, but also that I will waste many months re-painting when I could be working on new projects. I am not a big company and I simply can't afford this sort of loss.

If anyone knows anything, saw anything or has any information, I would very much appreciate it if you could contact me through Universe on 0171-428 9797 or via Muzik. I don't want to take legal action, I just want my work returned. If anyone's information leads to the recovery of my backdrops, I will gladly paint them a design of their choice.

**DAN, Bath**

## SOUND ADVICE?

SO Ministry Of Sound want to "show disenfranchised clubbers that their vote can make a difference". Well it can't! If voting could change anything it would be illegal. The system we live under (and I'm not a citizen of the jolly empire but it's the same here in Ireland) does systematically disenfranchise most people. Putting an X on a piece of paper and electing, in the immortal words of Gil Scott Heron, "the new captain Bligh [Blair!!] on the new ship of fools" won't make a scrap of difference. Worse than that, it gives us the illusion of choice which we don't actually have.

So get up and march those marches, block those roads, rave them raves, scoff those drugs, pick your nose and eat what ya find in there, because only struggle will change things. Power isn't given away free it has to be grabbed. Cheers Ministry for spending your easily robbed bucks selling us back a system we don't want to buy.

**KROSSPHADER, Dublin**

## LAGER, LAGER, LAGER!

THANKS for providing such a damn fine magazine. I'm sick to death of reading magazines about "dance music" only to see pictures of sickeningly good-looking people wearing expensive clothes, dancing to crap music in hyped-up clubs. Dance music is not about clubs. Dance music is about freedom, expression and most of all, good times.

Up until a year ago, I used to regularly travel around the country, partying like a man possessed, but I started to notice a different sort of person creeping into my

# AND ANOTHER THING.

## LTI Bukem

poor lad. Worshipped by the underground one minute, hated the next. And we mean hated. Everyone who has ever championed his cause has called Muzik and begged us to hang him again because he's "lost the plot". Other magazines have devoted whole pages showing how many gigs he's done in a month, to give a rough idea of how much money he's earning. We originally hung him for taking liberties like refusing to fly to Ibiza because he had to wait in an airport lounge for over an hour. And then there was our planned Xmas debate. We rescheduled the interview with four other busy DJs just for him. And then he blew us out!

But we're not here to have a go. Quite the opposite, in fact. He may be playing at every "commercial" house club in the UK for large sums of money, but people should stop coating him off. It takes personalities like Bukem for the scene to progress beyond a clique whose DJs are preaching to the converted. Admittedly, when a scene sticks to its own environment, it rarely gets destroyed by outside forces. But somebody needs to take the music to the masses. If Bukem becomes the "Jeremy Healy of Jungle", then so be it. At least he can mix and can still affect people. Look at Dave Beer's new night in Leeds. People were heard to say, "This is the best thing since acid house". If reactions like that start spreading, maybe we'll see an end to the unlistenable cack people like Healy throw at us. I for one would rather see Bukem flying the dance music flag than some failed pop star who abuses everything a pair of Technics were designed for.

From what we hear, there are a great many professional reasons why others in the scene dislike Bukem. But his business affairs are as much to do with his management team as they are with him. The biggest criticism of Bukem as a DJ is that he fails to experiment. It's an argument which comes from media types who have just "discovered" dark and organic jungle, a style which has always existed anyway. But who pulls Terry Farley up for playing his preferred style of house? Who dares question Jeff Mills' take on techno? Nobody.

As for Bukem, well at long last a man with talent is out there

turning the Saturday night crowd on to spiritual music. If you don't like it, then throw this magazine away and don't bother buying it again. As The Aloof once wisely put it, we're all "On A Mission". Some of us more than others.

**BEN TURNER**



weekend activities. They stood in the corners of the room, sipping bottles of Pils, laughing and pointing at others because of their clothes or the way they dance. Not too long ago, such activities were restricted to the local Ritzy. How much more underground have we got to make true house music before these idiots latch onto something else?

**DAN SMITH, Walsall**

PS You probably get loads of griping letters like this but the last time I had a letter printed was in "Whizzer And Chips" when I was 9.

## STRETCH & BURN

AFTER listening to the "Essential Mix" from Amnesia and managing to get hold of a copy on tape, I decided to browse your Sets Of Steel section to find out the tracklisting. Imagine my surprise when I found the previously unknown artist, Stretch & Burn, hidden away deep within the shadows of Tongy's prodigious set. Humm, that rings a bell I thought, "I'm Alive". Well, I won't be after I've been Stretched and Burned! Nice One Muzik.

**MR SINGED & ELONGATED, Chester**

## EAR ME OUT

WITH further reference to your "Decibel Hell" article, I would just like to share he following with all of your readers. I am a budding percussionist and recently visited my local music store to price up a budget pair of conga's.

While I was in the store I noticed some ear plugs designed to cut out high frequencies from cymbals. Apparently high frequencies are what causes the most damage to your ears. When you are wearing the ear plugs, the bass and mid ranges are virtually untouched, so normal conversation can take place.

They are called Doc's Proplugs and only cost £12.95. When you are wearing them, they are hardly noticeable. I have bought a pair which I intend to try at Wobble next Saturday.

Your article made me sit up and listen and I feel ear protection at such a reasonable price should be pointed out to your readers. Could you and a panel of experts test them properly to see if they are as good as they say?

**PETE CHAMBERS, Nottingham**



# hang the DJ

## STRETCH from STRETCH & VERN

for crimes against...

MUZIK and masturbation. We'd better explain...

Let's begin at Manifesto's recent schmooze and booze at the Las Dos Lunas restaurant in Ibiza. The place had previously entertained George Michael and Kylie Minogue, and on this occasion Stretch & Vern were hanging out with the likes of Judge Jules, Pete Tong, Andy Carroll, Lisa Loud, Nick Raphael and DJ Paulette.

The Muzik firm were also there, drinking wine well away from the swine and coating off certain quarters of the industry for, well, no reason at all really. Anyway, over came a friendly face in the shape of Nick Raphael, the Trannie With Attitude and ex-London Records A&R man who'd signed Stretch & Vern's Top 10 hit, "I'm Alive".

Nick told us he was seeking revenge on Stretch for spending all day boring him senseless with a tale from his youth. So he introduced us to the man in question and invited him to reiterate the anecdote, knowing full well that it wasn't the kind of story anyone should tell the press. Especially not the Muzik press.

Without realising who we were, Stretch began to explain how, when he was a teenager living at home, he started experimenting down below. Nothing unusual in that, you may think. One day, he opened his favourite nudie magazine to his favourite nudie girl and beat himself off. Nothing unusual in that, either. Nor is there anything all that embarrassing about him eventually shooting his load. Until, that is, he turned around to find a piping hot cup of coffee and a plate of Iced Gems lying on his bedroom floor, which his mum had brought in and left without saying a single word, so as not to disturb the young chap.

At which point in the tale, a Muzik photographer pulled out a disposable camera and bellowed, "You're nicked!". Visibly shocked, Stretch tried to make out the story was actually about his partner Vern. We didn't believe him, so we contacted his mum, who confirmed for us the reason why he calls himself Stretch.

Stretch, we hang you in the name of Muzik and masturbation. Don't mess!

At least, not over us.







SASHA AND JOHN DIGWEED

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